

Your Guide to UBC's Campus/Community Radio Station, CTR 101.9 FM

FREE EVERY MONTH

DISCORDER

OCTOBER 1998

THAT MUTANT MAGAZINE FROM CTR 101.9 FM



LUPKING

IN THIS MONTH'S SWAMP

RED KRAYOLA

Mayo Thompson's long-standing avanté rock project is weirder than you ...

WILL OLDHAM

aka Bonnie Prince Billie, Palace, Palace Brothers, Palace Songs, etc. does his best NOT to answer our questions.

EX-DEAD TEENAGER

Loud, smart and powerful, these lads are the best in the local punk scene.

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KISS-OFFS

They like to kiss, they like to sing, they like to sing about kissing.



ROBALT
98





Sonar



OCT
SAT
03

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OCT
THR
08

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OCT
FRI
09

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OCT
SUN
25

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OCT
TUE
27

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OCT
THU
29

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WED
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R&B, Reggae, Hip Hop

THU
LAUNCH
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FRI
CHERRY BOMBS
Beats n' Breaks

SAT
FEVER
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PRESHA
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FRI: JAZZ/FUNK

MO' FUNK FRIDAYS

SUN: DRUM'N'BASS

airtight

DISCORDER

ISSUE 189 • OCTOBER 1998 THAT MAGAZINE FROM CTR, 101.9 FM

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LOOKING BACK...



OCTOBER, 1984

COLUMNS

VANCOUVER SPECIAL
GRUMPY OLD DOG
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INTERVIEW HELL
DEMO DERBY
SEVEN INCH
STAPLEGUN SHOWDOWN
FILM FEST
KINETOSCOPE
UNDER REVIEW
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COVER

THIS MONTH'S SKETCH IS RAISED FROM THE DEEP WATERS OF FALSE CREEK BY COBALT, CO-HOST OF CTR'S ONOMATOPOEIA SHOW, HEARD EVERY THURSDAY AT 2:00 PM.

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DEADLINES: Copy deadline for the November issue is October 14th. Ad space is available until October 21st and can be booked by calling Kevin at (604) 822-3017 ext. 3. Our rates are available upon request. DISCORDER is not responsible for loss, damage, or any other injury to unsolicited manuscripts, photographs and transparencies, or any other unsolicited material. Material can be submitted on disc (Mac, preferably) or in type. As always, English is preferred.

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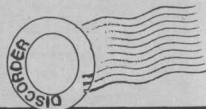
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Dear Airhead



233 - 6138 SUB BLVD. VANCOUVER, BC V6T 1Z1

Dear Airhead,

For years I've been reading this magazine of yours and for years I've been watching your fonts getting smaller. What is with you guys? I now can't read Discorder on the bus. You're turning into the Terminal City, for godsakes!

Loved the September issue.

Steve

(Burnaby)

ps. When are you guys gonna get more than one colour on your cover? Geez, you got colour on the inside, why not the outside?

Dear DISORDER,

First Chimpunks and Squirrels, now Nardwaur! Why are you chasing all of your contributors away? And when's the last time I saw an Airhead in here, anyway? Don't you have any friends/enemies?

Displeased in Delta

Dear Airhead,

I've just come back from Europe after a two year back-packing trip. Look at what I found in Heathrow Airport.

David

(Surrey)

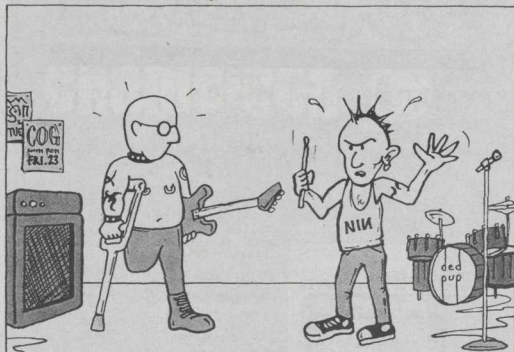
(enclosed: one badly tattered cover from the April Discorder issue.)

From Discorder's voicemail:

"Umm, I'm Sarah, I just, umm, wanted to write for Discorder. Do you guys, like, accept reviews and stuff from people, or do you, like, do it another way? Anyways, I'm just curious, and stuff. So, right, umm, bye."

Editor's note: we did call Sarah back, but in case you're wondering, yes, we do accept submissions, on disk preferably, of good, independent (preferably) arts/music-related material. You can call Miko at 822.3017 ext.3 for more info. *

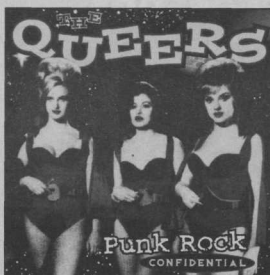
Detached Ampallang by Ted Dave



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TED DAVE '98

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Grumpy Old Dog



செய்து வருகிறது.

(THE) DONKEY ENGINE

The DONKEY ENGINE is the home studio material of songwriter Steve E., who spends his non-graveyard shift time with a guitar and headphones. Sometimes Steve will share his recordings with friends Leo and Tom, but mostly, these musical musings are created by himself. Part Palace and part Tortoise, Steve feels his music fits into two categories: "pop songs that just kind of fall out of me and studied math rock constructs that focus on repetition, texture, and with luck, a hook or two."

Steve is also one-half of local label Capital Punishment (with friend Nick), which offers full in-house recording, mixing, and mastering. Their main goal is "to release good music at a low price."

How does the Donkey Engine fit into the local scene? Steve realizes he's just "one of the hundreds of basement artists out there, enjoying the production of new works and pleased to have a few listeners."

To take the Donkey Engine up on their invitation for soundtrack work for short films or for info on the label or their releases (a four-song, out-of-print cassette — but if you send a blank tape, they'll dub it for you — and their new *Broken Channel* CD), contact Capital Punishment at 2816 Kitchener St., Vancouver, BC, V5K 3E3 or call Steve E./Nick at 604.253.6543. •



JOEL

Joel sings heartfelt, emotional tunes and plays an acoustic guitar, "but motherfucker, this isn't folk." Maybe you've heard Joel in Mohan (previous band) or as Liquid Creature (previous name), but for now, the author of "a heartwarming tale of deceit and self-betrayal" is the Joel himself.

From Newfoundland but currently residing in Maple Ridge, BC, the youthful (don't know how old he is, but he sure looks young and has an abundance of energy!) Joel has been plenty prolific the past few years, producing a handful of demo(lition) cassettes, a full-length CD (*Regret*), and a video. When he returns from his two-month tour across Canada, he'll record another full-length, shoot another video, "get into more acting, buy a car, do less boring stuff."

His lyrics, abstract and sometimes disturbingly morbid, celebrate anger and empowerment: "... this is an SOS from your dreams they're drowning without you ... when we were young weren't we free and when we were free didn't we have fun what do we have now we have a lot of memories ... and doesn't it feel good to say you're dead ... i'd rather be naive than be a fuck up like you i'd rather be dead than be jaded like you ..." (from a song on one of Joel's newer demo(lition) cassettes).

Contact Joel c/o International Liquid Creature, 12960 203rd St., Maple Ridge, BC, V3Z 1A1 or at 604.465.3402 or cilkha@rocketmail.com. Another website: www.angelfire.com/id/ILK/ •



LOCAL SEEN



CELESTIAL MAGENTA

One of the very few local all-female troupes, Celestial Magenta have been rockin' the Vancouver scene (I know, so so cliché to say, but the R-word seems to be the consistent adjective when describing this band — why should we be any different?) since 1994. This band, a first for all four members (Monika, guitar; Carla, bass; Linda, drums; and newcomer guitarist Angela), has played over 100 shows in Canada and the US, and have released three cassettes, one 7", and a CDEP.

The band describes their music as "a powerful slice of stop-start grubby rock delights guaranteed to mess with your head," and their critics seem to agree. The *Capilano Courier* likes their "loads of fuzz, riot grrrl lyrics, and enthusiasm;" *Drop D*, on Celestial Magenta's performing skills, says they "... have enough talent to come up with decent grrrrrock tunes to back up their no-bullshit approach to performing ...;" and *Maximum RnR* describes them as "... cool, straight-out driving punk with ... galloping drums, great bass lines, and some slight horror overtones."

Convinced? Contact Celestial Magenta at #3-3217 Heather St., Vancouver, BC, V5Z 3K4 or at 604.876.7331 or celestialmagenta@hotmail.com or check out their website: www.angelfire.com/ca/celestialmagenta/ •



Radio Inter view

Live from Thunderbird Radio Hell can
be heard Thursdays from 9-11 pm on
CITE 101.9 FM

DISGUSTEENS

Who are you?

Mark Castle (age 20, Leo, drums, gentleman and scholar), Tyler Doubt (age 19, Pisces, bass, rock and roller), Kelly Kijek (age 22, Scorpio, voice and lyrics, dancer and Prancer), Jeff McLoy (age 24, Scorpio, guitarist extraordinaire, mover and shaker).

Where do you hail from, Disgusteens, and where are you based? Plus, what happened to the Disgusteens and the Defektors? C'mon!

Kelly: In answering the first question I will relay for you an excerpt taken from Chapter One ("Destiny Devised a Date") of *The Disgusteens: An Odyssey for the New Millennium/ Part One of the Trilogy*.

It was during the early fall of 1997 when Mr. Jeff McLoy and I first formed a full-fledged alliance. I cannot recall the precise date nor month of our chance meeting but I can be safe in speculating that the occurrence happened around late September/ early October. It was in the mid-afternoon of a day where a gruesomely grey sky and a horrifically haunting and chilling wind soared and moaned above the skyscrapers, streets and citizens of downtown Vancouver.

I was strolling aimlessly along Pender St. thinking about Morrissey and how he and his entourage should take their sound and style and thus bring back the charm, the magic, and the mystique Vegas once

had back in the days of Sinatra, Martin, Elvis. Old men drowning their sorrows while Mozz croons "Everyday is Like Sunday." The gold. The glitter. His royal majesty basking in the lights of the Vegas hon-ey-mooners. It would be perfect!

Upon looking in the windows of Crosstown Music, my blissful scheme was interrupted from finding a familiar face who, at that time, I only knew as the savvy bass player from the Disgusteens. It was none other than Jeff McLoy, keenly sorting through the shelves of vinyl, with eyes energized to the size of a pinball.

Upon recognizing one another, Jeff came out to greet me. In that space of time I was given the tragic news that The Disgusteens were no more and that he moved from Kamloops with Mark Castle and Tyler Doubt, two other natives from the Interior, for the purpose of starting a new band to be based in Vancouver, BC. I relayed to him that I "defected" from Victoria, BC for the sake of attending film school. I can't remember how it came up, but the proposition of me



being a possible candidate for the vocals department came up and thus we arranged to discuss the matter more thoroughly and to also talk "rock" for a much lengthier amount of time.

Jeff: The Disgusteens' final breakup was due to sexual tensions caused by three boys and one girl (and I mean in the literal sense). Two of the boys had the same name so we were never sure which Jeff was being referred to during those orgasmic yelps.

Kelly: As for The Defektors, the breakup was purely a case of geographical difficulties. I

"defected" from Victoria to Vancouver in August of '97 for the purpose of attending school. That same month, drummer Dallas fled back to his old stomping grounds in Campbell River. We tried to keep the fire a-blaazin' but, alas, the fuel and the flames died down to ash remnants on the 6th of December when we played our final gig. Also, guitarist Paul Spriggs just had his second child and is thus primarily focussed

on the fortunes and future of fatherhood.

Jeff, owner of one of the best vintage T-shirts in Vancouver (a red ratnuds skateboard tee), what can you tell us about the Kamloops music scene, that your last band — The Disgusteens — emanated from? You know the whole desperate minds "gang."

Jeff: Actually, my favourite "vintage" T-shirt is a Forgotten Rebels "Fuck me Dead" shirt. The afore mentioned quote is in big neon green bubble letters. It's really punk rock! They played at the junior high school I went to in, like, '87 or something, and got live bands banned from School District 24 for a bunch of years.

As for the Kamloops music scene, or at least the Desperate Minds, I saw them play a bunch when I was really young. I didn't really meet them 'til a while after the fact, but they were the best band ever to come out of the Interior.

Do the words 'Buzz' and 'Cock' mean anything to you?

Kelly: I presume you are referring to the great Manchester four-piece who seeped out of the whole punk rock explosion in 1977 and thus went on to pen timeless classics as "What do I Get?" "Fast Cars," and "Ever Fallen in Love with Someone you Shouldn't Have Fallen in Love With?" Yes, the Buzzcocks were but a catharsis for me at the awkward age of 16. I was a hopeless romantic filled with woe and wan and thus had the perfect soundtrack that got me through the hellification of high school hallways.

Who have you rocked out with recently, or would like to?

Kelly: Our recent past consists of opening up for any amazing roster of bands from this fair city, such as the JP5, Ex-Deed Teenager, the Spitfires, Idahoan, and the Francophobes. Our favourite gig was having the pleasure of opening up for the Mr. T Experience at the Columbia. And we played with the Odd Numbers, Gashuffer, The Tonics earlier on in the year and were both ecstatic that evening as well. My dream gig would be to be on a bill with The Fall, The Wedding Present, Sugar, Superchunk, and, if ever they reunite, The Clash.

Anything else to add?

Kelly: Thanks for all the memories and thanks to everyone who's come out to see us perform and bought our debut 7".

Discography:

Nothing Personal 7"

Coming Soon:

The Disgusteens full-length. •



THE STARFISH ROOM

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682-4171

Friday, October 2
Steve Riley & The Mamou Playboys

Saturday, October 3
Royal Trux, Zen Guerrilla, Ampit

Sunday, October 4
Voodoo Glowskulls, The Criminals, Diablotones

Monday, October 5
Snowpony, Grandaddy

Tuesday, October 6
Juliana Hatfield

Friday, October 9
Harvey Danger, Action Slacks, Death Cab For Cutie

Saturday, October 10
Neko Case, The Sadies

Sunday, October 11
Promise Ring, Jets To Brazil, Pedro The Lion

Monday, October 12
Queens Of The Stone Age, Monster Voodoo Machine

Thursday, October 15
Cat Power, Tren Brothers, Kimmie

Friday, October 16
The Make-Up, Blonde Redhead, Tricky Woo

Saturday, October 17
(Early Show) Bob Mould
(Late Show) Fantomas

Sunday, October 18
Die Sterne

Wednesday, October 21
Co-op Radio Alumni Party

Thursday, October 22
Sinead Lohan, Jude

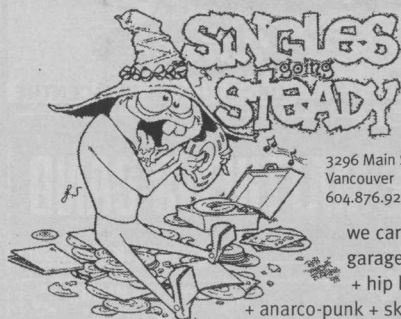
Saturday, October 24
Southern Culture On The Skids

Sunday, October 25
Charles McPerson

Friday, October 30
Search For The Moon - Halloween Costume Howl
w/ Alpha Ya Ya Diaolo, Adante Inferno, Necropolis

Saturday, October 31
Archers Of Loaf, Creeper Lagoon, Tricky Woo

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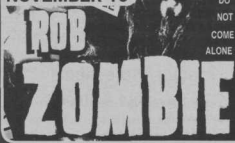
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Ex

-Dead Teenager is a loud, smart, and super-powerful punk rock band from Vancouver, BC. They are a must-see live, although their recordings translate amazingly well. When asked to describe their own sound, they reply, "We're simply retarded amusement park music." OK, but the best kind of amusement park music. Imagine riding the roller-coaster while listening to a mixed tape of Fugazi, NoMeansNo, The Make-Up, Codeine, and even Devo.

Ex-Dead Teenager is Cory (drums), Steve (guitar, vocals), Josh (guitar, vocals, keyboards), and Christoph (bass).



BY CHRIS CORDAY/PHOTOS BY ANDREW DENNISON

DISORDER: Why does Ex-Dead Teenager exist?

Steve: We were all living together here and started jamming in the basement. Back then, we were called The Felt Pens. We came from being pens and moved on from there ...

Since I first saw you a couple years ago at Eric Flexyourhead's anniversary show, your sound has had quite a drastic change and you're now making good use of keyboards in your songs. Where is that influence coming from?

Steve: We just wanted keyboards because we really like Joy Division and all that new wave, so I guess that's the influence there.

Cory: It started with this little Casio keyboard which we had and we did some screwing around with that, and we wrote some songs with it. Then Josh ended up getting a keyboard and we ended up incorporating it a lot more into our stuff.

So do you think one day you'll end up taking out all the guitars and being a full-on electronic band like the Chemical Brothers?

Steve: Probably. I think it'll happen, eventually.

What's your opinion on the music scene in Vancouver now-a-days, after the closing of The Space [small all-ages venue] and that kind of thing?

Cory: We get asked to play too many shows because there's no other bands around anymore.

All that's left is the bar scene? Is the all-ages scene in Vancouver all but dead?

Cory: Well, I guess there [are] still shows, but there [are] no bands to play them.

Josh: Just through typical band reasons, a lot of good bands have broken up lately and I guess there seems to be a bit of a slump for the scene right now.

It seems like it's a lot harder to find out by word-of-mouth about all-ages shows because there's no Washout Records anymore and, speaking of which, what's up with Washout [Cory is co-founder of the local independent record distribution company]?

Cory: We moved out of Vert because we wanted to grow and expand. We ended up moving into another space [Spartacus Books], but it didn't work out with them so we moved to The Space, which recently closed down. Now Chris [other founder of Washout] and I have just split up the records and we go to shows every once and a while and sell them.

What are Ex-Dead Teenager's plans for the future?

Steve: We're going on tour in October for two weeks, down the coast all the way to San Diego and back.

Cory: And we've just recently recorded.

Are you going to put out the recording DIY again or what?

Josh: We're trying to find someone who can help us with money because, basically, we don't have the finances available to us to be able to put out anything other than a tape. We'd like to put it out on vinyl or something else. We're kind of just waiting to see if someone will give us a hand.

Ex-Dead Teenager has released an independent demo cassette, It's OK to Laugh at People Wearing Gas masks, and have a song on the GO compilation, released by Fans of Bad Productions. Hopefully, you'll see their new recording in stores soon. To contact Ex-Dead Teenager, write 1682 Frances St., Vancouver, BC, V5L 1Z4 or call 604.255.0550.



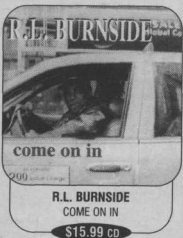
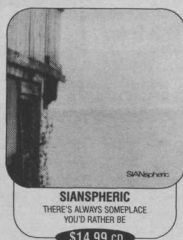
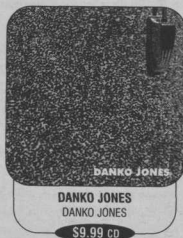
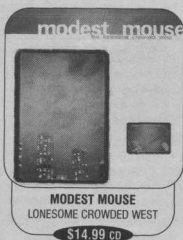
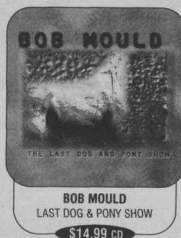
ex-dead teenager
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THE KISS OFFS

After a swell dinner at the Cambie and a thorough tour of Vancouver's fabulous Downtown East Side, Chris and I descend into the basement of the Pic Pub to get down to business with Texas' Kiss Offs. The interview starts off on a rather crass note, with Dwayne, Travis, Katie, Phillip, and Gavin trying to remember the Carlin Words — the seven words you can't say on television or commercial radio. I think that we can say them in print, but I'll spare everyone the shock of it all ...

BY JULIE COLERO
PHOTOS BY CHRIS ENG

What else do you do, besides make music?

Dwayne: I'm getting a recording studio in my garage.

Travis: I'm unemployed and I run Peek A Boo Records.

Gavin: Unemployed. I'll probably be sucked back into my previous job once our tour is finished. My job [at a brewery, carrying bags of malt and grain] has prepared me well for unloading all of the band's equipment, which I do every night. Nobody ever helps me ...

Dwayne: That's because he's quit twice and rejoined.

Phillip: I'm a student of Law at the University of Texas.

How many other bands are you associated with? Or are they bands that no longer exist?

Phillip: Well, the Teen Titans was a band that I was in, but we broke up. The 1-4-5s was a band that [Travis and Gavin] were in ...

Gavin: ... because we were jealous that Phillip was in a band. Travis and I tried to start a band ... and it was better than the band that I was in! Dwayne was in a band called the Nipple Five, but they're not together anymore, either. The Kiss Offs started after the 1-4-5s stopped being an active band. Those were all bands we were in when we were younger.

Gavin: Now we're much more mature.

Travis: We write songs about Scrabble and politics, bridge parties ...

Dwayne: The business songs are good, too.

So the Kiss Offs are your main musical focus at the moment?

Travis: We gave up five weeks of our life for this tour.

[Dwayne drops his beer, distracting the entire group. So much for that question. Talk of trolls, goblins and magic seem to take over from any sort of musical conversation.]

Your songs seem less than serious ...

Phillip: They're dead serious! What are you saying? They're preposterous.

Gavin: They're stunningly more serious than the 1-4-5s and the Teen Titans.

Dwayne: And the Nipple Five. Our music sounded serious, but once you really heard what was being said ...

But all of your songs are about kissing! Phillip: That's serious stuff. Kissing is the most important thing that a man and a woman can do together.

Travis: Well, there are other important things ...

Phillip: OK, maybe not the most important ...

Dwayne: We all like to kiss.

Travis: We like to kiss people and things.

You've got songs about how great kissing is, but also about how evil it can be ...

Phillip: Kissing isn't evil.

Well, you've got 'The Kiss That Kills' [off of their second 7"].

Dwayne: Ah ... I see where you're getting confused.

Phillip: Have you ever seen the movie Some Kind Of Wonderful?

Katie: It's a kiss that's so great, it kills you.

Phillip: You know, it's that movie with Ethan Hawk and Meg Ryan ... no wait, I'm getting the actors wrong ...

anyways, you know, the tomboy is telling her friend that since he's got a date with the 'popular girl', he needs to know how to deliver 'the kiss that kills', the kiss that's gonna knock 'em dead and make you fall in love. It's definitely not evil ... it's good! All the other kisses in that song [Eskimo, butterfly, etc.] are these really dirty kisses; they're not the real kiss, the one that kills.

Dwayne: Most of our songs are about kissing and human relationships. We cover desperation, excitement, fear ... emotions and relations within the theme. It's not just a joke.

Travis: We do like to kiss, so all you kissers out there, come to our shows!

Gavin Walker, why can you do no wrong [laughs all around]?

Gavin: We had this song that we were writing and I was told that that was the chorus. I was forced to make up the rest of the words, which were about how horrible my life was. It drove me to leave Austin, Texas for six months before I could come back to my horrible life and continue on. Sometimes I do wrong things; just not very often.

Phillip: He steals from Canadian stores!

Gavin: I don't steal! I was thinking about it, though.

Dwayne: Once you're near the end of your Bread And Water Week, you might be thinking otherwise.

Travis: Gavin and I started a bread and water diet this week.

Gavin: We started it today and so far we've had a tuna fish sandwich, potato chips, candy, a vegetarian sandwich with fries, and a lot of beer.

Travis: It's not working out very well. Our rule is, bread and water, or anything free. The tuna fish was free.

When were any of you last in your teens?

Phillip: Gavin is the youngest, and he's 25 ... so, six years ago.

Katie: All three of you [Gavin, Phillip, and Travis] are 25!

Travis: That's right. And we've never been kissed.

Phillip: We're fake teenagers. In the Teen Titans, if your question relates to that, we were teenagers when we started that band.

It seems that a lot of the music coming out of Texas is very teen-oriented. Bands like Junior Varsity and the Teen Titans have a lot of silly stuff like team cheers and songs about pep rallies.

Phillip: There's all sorts of stuff coming out of Texas. The Teen Titans [have] two excellent musicians, but for some reason, I am the singer and I am the opposite of that — not that I'm bad, I just don't know anything at all. I just did my best. I'm getting a little better at it.

Katie: You didn't know how to play guitar when you played with the Teen Titans?

Phillip: I played guitar in high school, in some bands, but not very well.

Travis: I didn't know how to play guitar when the 1-4-5s started. I learned to play guitar by playing along with our own record.

Dwayne: You've come a long way, bud.

[Was one of] you hospitalized in New Orleans?

All: Oh, Albuquerque.

Phillip: I was hospitalized in Albuquerque.

Travis: Our friends were hospitalized in New Orleans.

Phillip: Yeah, after being knifed.

Katie: They were jumped by a pack of teenagers.

Phillip: [I was in hospital because] I was dehydrated.

Travis: We had had a push-ups contest in the back of our house. We were on tour in a hearse last summer. It didn't have any air conditioning and we were only drinking beer and coffee ...

Katie: ... And driving through a desert.

Dwayne: There was some sort of gas leak, too, which was less than good.

Phillip: It was in this atmosphere that we decided to see who could do the most sit-ups and push ups. I lost. I passed out in some dive of a restaurant.

Dwayne: Some guy was stepping over him to get to the salsa bar.

So why the proper tour van this time?

All: Duh!

Katie: I only takes once ...

Travis: We did two tours in the hearse! They were small — weekend excursions, like.

What do you mean to Mod?

Katie: Mauds? Like the TV Program?

Mod, like the culture. Like, what are you doing playing here, at a Vespa Club show?

Travis: We like Vespas. Dwayne has a Vespa.

Dwayne: If you're talking about mod culture from the '60s in England, the scooters weren't really happening then. Really, the difference between mods and rockers was that the mods tended to do substance and dress well, whereas the rockers tried to be tough and drink a lot. I guess that the Kiss Offs shore cultures because we drink a lot and we look beautiful. [Dwayne drops his second beer. He declares the event to be a "fiasco" and resumes his oration on mods ...]

Mods are very fashion conscious ...

Katie: I would not consider our band a mod band.

Phillip: Mod, in Austin, means a different thing [than riding scooters]. There are all these kids there who have this Roman hair cut, and tight pants. They're meticulous dressers and they're kinda punk. We're not like that at all.

Travis: We kinda look like slobs. We dress up when we play.

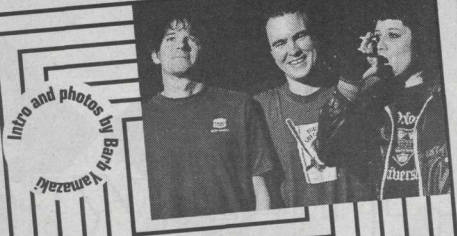
Phillip: We always want to look good on stage.

Dwayne: I guess what we're bringing to mod culture ... is moderation.

Travis, a question about your record label [Peek A Boo]: do you usually work with bands from Texas?

Travis: All the records I've put out have been by Texan bands. It's kind of my policy to put out Texas music because I don't have much money and there's always another of my friends' bands that I want to put out a record for by the time I get any money. I've already got several projects lined up, as there [are] a lot of great Texas bands. Whenever bands come through Texas that are talked about or written about a lot, I always think, 'Well, there's another band from Texas that's doing that same thing.' I want Texas bands to be heard outside of the state. *





After a gruelling, self-torturous game of should I/shouldn't I approach Mark Robinson of Flin Flon before soundcheck, as arranged and pacing Toronto streets, I opted for the safer, less humiliating solution and was willing to suffer the consequence of regret. Luckily, Lisa gave me an encouraging pep talk and agreed to do the interview for me. Still star-struck and nervous, we went backstage just before the show and met up with Mark, Matt, and Natties (who opted to sit the interview out). Mark and Matt were extremely friendly and smiled a lot, which was a tremendous relief.

And hey, you may have never heard of Flin Flon, but if you're the good indie rocker that you think you are, you've heard of projects/labels that these three folks have been/are involved with: Unrest, Air Miami, Grenadine, Teenbeat, Olympic Death Squad, True Love Always, Cold Cold Hearts, Cutthroats ...

Barb: I don't do interviews.

Lisa: Barb really wants to do it but she's too shy, so ...

Mark: You're like Natalie, I think, I guess.

Matt: Yeah, you should interview Natalie.

Lisa: So Flin Flon is a town in Manitoba, right?

Mark: We thought of a name called Led Zeppelin. We thought it was really good. We found out it was already taken.

Lisa: Dammit. Those bastards. Are you named after the town in Manitoba?

Mark: Uh ... No.

Lisa: Are you being difficult, or are you named after something else?

Mark: It's named after this character in a science fiction novel. But it's ironic that the town was named after the same science fiction character. Apparently, it's the only town in the world that's named after a science fiction character.

Lisa: And how did you find this out?

Mark: Oh, someone sent me an e-mail and said, "Check out this web page," and it was the town of Flin Flon's web page.

Lisa: Okay, okay, but your 7" is called *Swift Current*, which is a town in Saskatchewan. Were you aware of that?

Mark: I've heard that too. I don't know if you saw the cover of the record. We're all from New Jersey. So we have the Delaware Bay, which is on the bottom of New Jersey there. And it's known to have very swift currents.

Lisa: So there goes the whole first part of our interview which was going to be Canadian prairie based.

Mark: Oh, really? Well, you can ask us questions anyway.

Lisa: Okay. So do you like Canada?

Matt: This is my first time.

Mark: This is Matt's first time out of the United States of America. I went to Halifax once. I played the music festival. There was a hurricane. It was the first hurricane since 1969 that actually kicked around. That was a year and a half ago, 1996.

Lisa: Do you know who the Prime Minister

of Canada is?

Mark: Mmm, Joe Clark. Pierre Trudeau.

Lisa: Thanks for trying.

Mark: Margaret Thatcher.

Matt: Who is the Prime Minister?

Lisa: Jean Chrétien.

Mark: Oh right, I knew that. No, I did.

Lisa: Do you have a favourite Canadian?

Mark: I don't know, Michael J. Fox ... err ...

Lisa: Thank you. Favourite Canadian band?

Mark: Let's see, I like the Bossanova band, K-Stars.

Matt: Triumph.

Mark: Barenaked Ladies. I try and think what bands are from Canada? What's that terrible band from Calgary called? Girls Like It or whatever?

Barb: Oh, Chixdiggit!

Mark: They are the best. Actually, I saw some cool bands in Halifax. They were from there, like Thrush Hermit. They weren't very good, but they put on a good live show.

Lisa: Did you hear Sloan? The hugest band in Canada for the young girls?

Mark: That was the night of the hurricane. We didn't see them. I've heard of them, though.

Lisa: So you have the New Jersey connection. Is that how you got together?

Matt: No.

Lisa: It's just how you picked the art. So New Jersey is not a connecting factor at all?

Matt: We just kind of discovered that we were all from New Jersey.

Lisa: Is Flin Flon a full-time project or just something else to do?

Mark: It's full-time. Except for Matt, of course.

Matt: It just means that I have two full-time projects.

Lisa: Does that strain your psyche at all?

Matt: A little extended, but ...

Lisa: Is this band much different from your other bands? Or is it a natural extension?

Mark: I think it's different. The music anyway. It's hard to make the vocals a lot different unless I do something completely different, which I'm not really doing vocally. But I think the music is a lot different.

Lisa: How so? It's a lot of bass and drums, right?

Mark: Right. I wrote most of our songs, like 90% of them at least so far and I wrote them all on bass guitar. I used to always write on guitar, so it's a new angle.

Lisa: Do you see a precedent in terms of bass and drum bands? Or do you feel like you are breaking new ground? 'Cause there are [other] bass and drum bands, like the Canadian band The Inbreds. [And] I think Godheadslilo. There's also Duetang, [another] band from Canada.

Mark: Yeah, I was really excited to see them. But they sounded ... they were so good, they kinda played chords and they just sounded like they could have had three guys up there with a guitar.

Lisa: So you prefer having the bass sound like a bass [instead of] trying to make it sound like a guitar?

Mark: Oh, yeah. Well, you'll see it tonight. It's mostly bass and drums and rhythmic.

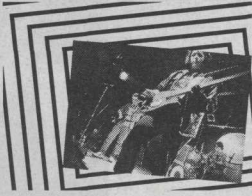
Lisa: Is it minimalism that you're trying to go for?

Mark: Well, minimalism in terms of, it's only three people I guess.

Lisa: What's the best Flin Flon song?

Matt: They're all good.

Mark: That's what Versus was apparently told by the leader of the band. In all the interviews, if they ask you what's the favourite song of the new album you say, "I like all of them equally." I like "Medicine Hat," actually. It has a good groove to it.



Lisa: Also a town in Alberta, Canada.

Mark: Is it?

Lisa: Are you just pretending like you don't know or you really don't know? Where did you get the name from?

Matt: From a book of Indian lore and stuff.

Barb: On my trek across Canada, I stopped in Medicine Hat and Swift Current.

Lisa: I'm from a town called Terrace, British Columbia, T-E-R-R-A-C-E, if you need a name, I'll volunteer that one. But a nicer name, which is near my home town is called Kitimat, K-I-T-I-M-A-T.

Matt: That's pretty good.

Lisa: Okay, what's your most favourite song you've ever written — besides all of them are good?

Mark: I like "Bubble Shield" by Air Miami.

Lisa: Are you in any other bands other than Flin Flon?

Mark: Oh, I play drums in this band called Aden. I'm not playing on [their current] tour. They get different people sometimes. I played the last month or so.

Lisa: If you had to be in a cover band, which band would you cover songs by?

Mark: I always wanted to cover Crispy Ambulance.

Lisa: Who are they?

Mark: Exactly. You do a whole cover band and you do it exactly like them and nobody would really know because nobody's ever heard them before. I think that would be kinda cool. They're an English band from the 1980s.

Matt: I used to be in a band that would do a lot of Led Zeppelin songs.

Matt: Sort of half earnestly. It's hard to take a band like that seriously. But we certainly enjoyed playing them.

Lisa: Tell that to the Led Zeppelin fans.

Matt: Well, no, I mean, I think Led Zeppelin has to be a guilty pleasure. They're entertaining. The lyrics and the music, there is a lot of it is kind of silly.

Lisa: The state of independent rock and roll in 1998 [has changed] with Simple Machines closing down and everything.

Do you see a place for independent rock and roll in the future? Do you consider what you do independent rock and roll?

Mark: Yeah, there is a place for it, but it just depends on how popular it is or how well it can be marketed and things like that.

Lisa: But do you think there's room for it to expand and grow in terms of fan base?

Mark: Yes, in terms of fan base, but they have to figure out some other way of retail. It's going to have to be like an Internet thing or something. I mean, it's going to be worse than it is now. I think the whole thing about manufacturing an actual physical CD and placing it randomly in stores across the country and hoping that someone who is looking for that record will happen into that same space and find that record is ... it's getting more and more difficult.

Lisa: So is Teen Beat going to expand onto the Internet?

Mark: I don't know. I don't think someone has come up with a good system of doing that download thing and having people pay for it.

Lisa: So you are positive about the future of rock and roll and what you do? Do you see yourselves living this life for a while?

Mark: It depends on if people want to hear the music.

Matt: True Love Always is notoriously an unprofitable band ... and I've been doing that for a while.

Lisa: And you do it for the love of it.

Mark: True Love.

Check out Flin Flon's website at www.erols.com/teenbeat/fla/html and hey, just for fun, why not check out the official website of Flin Flon, Manitoba at www.flinflon.nwnet.ca/

You might also want to search for Flin Flon's brand new album, AOK, on Teenbeat.

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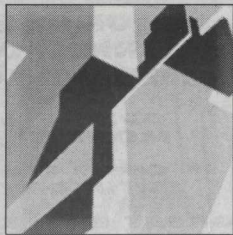
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AUTECHRE's latest album, their fifth, is simply called *No. 5*. Just as the import copies of this album were infiltrating the local record shops, Vancouver had the privilege of witnessing one of their rare North American performances at the Palladium on July 30. The day of their show was long and arduous for both myself (as I spent the entire day trying to confirm the interview) and for the hyper-creative minds behind Autechre (pronounced: Ote-kra), Rob Graham and Sean Booth,



The wider mainstream acceptance of electronic music in the past ten years or so has encouraged the artists who create it to branch off into various genres and styles. Although Autechre are intensely original, I still had to ask them what musical category (that ugly "C" word!) they might lean more towards.

They both looked at me with complete horror and Rob said, "We don't — we don't have any particular loyalty to any one thing, we just do what we like."

"There's some good individual music [coming] out of Miami. There're two pretty good labels from there and there's a kid from Baltimore who's really good. There are pockets of activity everywhere. There's quite a lot of good stuff. The Detroit scene is still pretty strong."

Naturally, since Autechre is on Warp, I wanted to know about some of their "famous" friends like Aphex Twin (a.k.a. Richard James), Plastikman (a.k.a. Richie Hawtin), and, of course, they had nothing but good things to say

as they had just flown in from the UK. I was finally given the green light at the club shortly before the band was to perform. I was introduced to two very pleasant, smallish fellows dressed in modest, sporty, baggy gear — very cool and minimalist, much like the style of interesting electronic music they create for Warp Records. Based out of Sheffield, England, the label is also home to other mad techno "scientists" like Aphex Twin, Speedy J, Squarepusher, and Scottish newcomers Boards of Canada.

Both Rob and Sean are in their mid to late twenties, so it was a perfect opportunity for me to ask them what sort of things they were listening to in the '80s, as I believe that the music you listen to as a teenager leaves the biggest and most lasting impression.

"Coil," they both said simultaneously. Coi! Wow!

"I don't know, really. The '80s was a bit of a manic decade. I suppose the first type of music that really did my head in was electro like Kraftwerk," said Sean

AUTECHRE

by
CHRIS
TINE
GFR
ER

Sean added, "There's no real reason we do what we do. We just do it to please ourselves. It's not like we're doing fusion or something, or if we are, we don't really know that we're doing it."

Europe and Britain have been into techno and electronica for quite some time, so it has evolved and grown — but in North America, apart from the few small scenes that were coinciding with Europe's, the whole electronic thing is currently exploding and is still quite young. I asked them whether they thought North America is still behind the times or is it starting to catch up?

"The techno music industry is very diverse, but essentially everyone is behind the times," they both agreed.

about both their contemporaries.

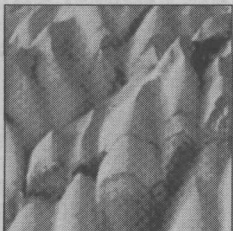
Taking the topic of techno scenes and localizing it to Great Britain, I asked Sean and Rob if the music phenomena are the same from city to city.

"No, they're very different. I mean, basically, it is all the same people listening to the same music, but we're based out of Manchester and you get a totally different vibe there than in other cities like Glasgow or London. We do know a lot of other artists, but we're all trying to do our own

thing. Up north in Manchester, it's harder and you have to be a lot stronger — that encourages us to be a lot better, generally.

"If you're a master at manipulating the press and creating your own image and your own destiny, then London is the place to be, but we're not particularly interested in being dynamic."

Quite well said for two humble guys who conceive and produce some of Britain's most ingenious and innovative electronic music. •



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WADING) • SEAM (ARE YOU DRIVING ME CRAZY) • FANTASTIC
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MUSIC SHOP

The Red Krayolas have been making records since 1966. Their rather out-of-place place in pop music is secure, because instigator Mayo Thompson has popped up every time since its birth when there was an opportunity to make music that was truly experimental. Their latest album, *Hazel*, is on Drag City and features such current luminaries as David Grubbs and John McEnire. The collaborative effort that is The Red Krayolas has stayed fresh by a willingness to rigorously experiment, musically and conceptually.

Mayo Thompson was jointly interviewed on Sunday, August 29th, in the alley behind the Starfish Room, by Randy Gelling for Offbeat and Mark Szabo for Discorder.

Offbeat: The first Red Krayola album that I bought was *Coconut Hotel*. I was wondering what you think of that album today?

Mayo: I stand by every record I've made. I don't think we've made a false step yet. I hope that doesn't sound too self-congratulatory, but, in fact, I think that *Coconut Hotel* is one of our best albums. When we made the first album, *Parable of Ahab Land*, we just didn't want to repeat it. We thought, 'What are you gonna do after that?' We made *Coconut Hotel* before *God Bless The Red Krayola And All Who Sail With It*. Another key record will come out in October, which is the live '67 stuff, the feedback stuff we were doing at the Berkeley Folk Festival [with] John Fahey, who sat in with us. Unfortunately, the tapes we made with John Fahey in the studio I cannot find, and I have been trying. We went into the studio and made some stuff with him which was wonderful. It's lost. I think it's in Nashville. On *Coconut Hotel*, I think one hears [what] we started in the '60s. The idea — and it's kinda coherent with modernism — was to push the envelope, push the limits. It is a question of saying, 'How about this? How about this? Does this mean?' and not in a sort of platonic idea, a fixed idea of what the ontology of the item might be, and then simply satisfying it in some sort of mimetic or representational sort of relation, but in a more inductive relation. Two in one headed auras and all those kinds of things make a difference to the way the things are put together. The other thing that makes a difference is, if you think you're going to make extreme music in the '60s, and the '60s was very much about being extreme, right? Grateful Dead? That's not extreme. What's so extreme about a blues revival? This looks like business as fucking usual to me. It was about being there and who you are and a sense of who you're with. You could be playing 'Mary Had A Little Lamb' and why not? Not to say anything against 'Mary Had A Little Lamb.' It's a nice tune. What I'm saying is that it doesn't matter what value you slug in there, it doesn't make that much difference.

Offbeat: It seems that many of the bands that survived the '60s least appealed to the hippies at the time, like the Velvets.

They were emblematic of the opposite of everything anybody thinks they hold holy, anywhere in the whole wide world. Our game was, we didn't like many people at all. We didn't like anything, much. We listened to a lot of music, and felt strongly about this and that. When we got to California, they asked us in Berkeley, 'Who do you want to meet?' and we said John Fahey. He was the only person we could think of who was doing something that was responsive to the things we were interested in, such as Albert Ryley, Miles Davis, all the findings in jazz, and also Morton Feldman, and John Cage, and Stockhausen. I think Stockhausen is wonderful. Great theories and wonderful play on ideas and words; Cage is more pedantic, in the long run, but fine. He's more of a teacher, a guru figure. That's another thing about the '60s, I don't give a fuck about no guru.

Offbeat: Don't you think that the hippie viewpoint still dominates?

Like German ideology won the war, right?

Offbeat: Still dominates most underground rock?

It certainly does. I've got nothing against hippies as long as they stay out of my way. They run good record companies, sometimes they open decent coffee shops, because they are fastidious about detail, but for me it's an extension of possessive individualism. It relies on some coherent philosophy of individualism as such.

Discorder: I'd like to talk a bit about the Rough Trade days. You want to London ...

In '77, the situation with Art & Language changed, so I started thinking about playing music; business again, so to speak. Started working at Rough Trade. I met those people in '77-'78, Geoff and I hit it off, started working together bit by bit.

Discorder: The first place I ever saw your name was on 'Wanna Buy A Bridge'?

The sampler that launched Rough Trade America [pause], which later hit an iceberg.

Discorder: How did that happen?

The label had changed. In '78, it was one thing, then by '80-'81 it had already changed. It was something because of the success on the back of things like The Specials. Selling Specials singles, the distribution got very large, and proved they could do the dirt. The company had the reputation as far as the music business was concerned, of 'if they had a hit, they couldn't handle it,' that kind of stuff. Well, we could handle it, and the distribution turned that into a working project. Stiff Little Fingers did very well, so on the backs of those kinds of things there was a lot of money around. Scritti Politti were the band with high promise and the band that other labels were actively interested in and courting and so on. It was only a matter of time, could Rough Trade turn it into a hit? That was always the game in Britain, could Rough Trade deliver a hit? The Smiths wanted a hit, everybody wanted a hit. That was also the moment with Scritti Politti in the early '80s when there was a move back to pop, and away from punk, to some extent. Punk was dead, at least as far as a productive mode. But the label went down.

It was always competing with the majors; we were the better Germans, whose idea was to knock the majors off, to steal their thunder, to do a better job than they could do themselves, and at the same time meet the humanist needs of the community, blah blah blah. That was

also when independent distribution in Britain became twofold, and later three-tiered.

Discorder: The Cartel [a pooling of independent distribution resources of various independent labels in Britain]? The Cartel. When the Cartel was formed, you could run things through the system, and the system would be increasingly rationalised — as systems will be, of course. As the system developed, it became a question of 'every month there'll be a week where we release ten records.' That means that these little indie labels will turn out 'professional material.' It's bump, just like regular labels. Then people who wanted to make Do It Yourself records, which would have been at least part of the point at the beginning, was a dead issue as anything outside may be a return to a vainly press status. I don't want to be cruel about it, but...

Discorder: They'd come to you and say, 'We've already got this record pressed, would you just distribute it?'

Exactly, but they would 'have to have their shit together,' so to speak. My last gasp with Rough Trade was in '85-'86 — at the time, I was involved in running the label and marketing *The Queen Is Dead*, for example, which made it to number two or number one album in the country, but they could never deliver The Smiths a top ten single. The idea that the record company is supposed to be doing that kind of thing is an interesting thought, and that there is some kind of conspiracy, that something is not being 'done correctly' that some little element is out of place. Everybody understands that it's a matter of nature that The Smiths should have a number one hit in Britain, as far as Morrissey is concerned, and I sympathize of course.

Discorder: There was a sense that it should happen?

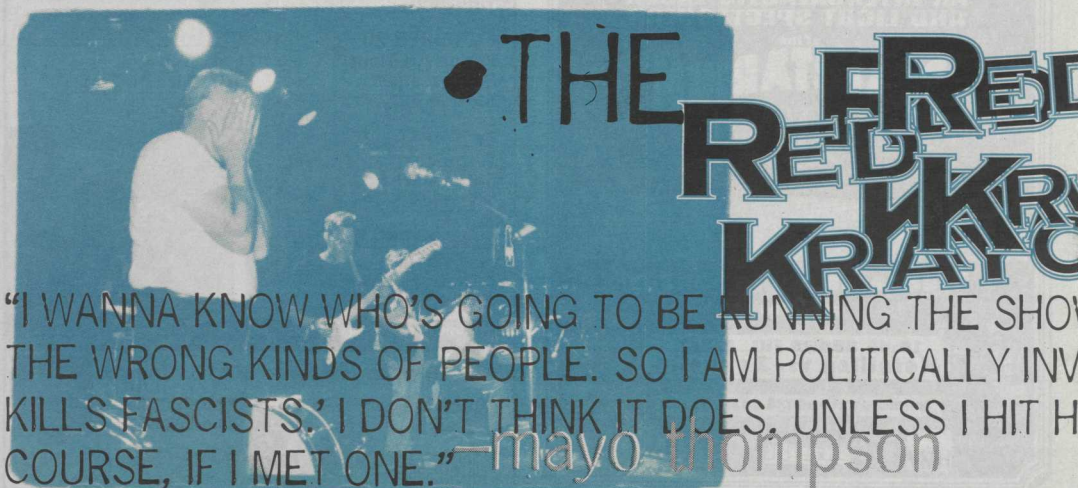
It's probably part of the legacy of the intellectual left: the idea that it belongs to some sort of historical inevitability; all you have to do is stand around and do the right kind of shit, and it happens — and it doesn't happen, of course.

Offbeat: Kind of related to that, I was wondering about your days with Art & Language. Do you believe that politics can be communicated through music?

I believe that politics is inevitably implicated in the musical process, and I think it is impossible to pick it apart and take it out of there. Some people are attentive to it and some people don't give a fuck, you know, and that's the range. I remember two semesters ago, I taught a course at the arts centre where I teach in Pasadena. It was called 'Art and Politics and Political Art,' so I see a strong distinction between these things, and I think the road to political relevance is not the broad Nевsky Prospect, to quote M —

Offbeat: Political art — do you think that form or content's more important in music, text or the music?

What's the difference? Which is which? As far as music is concerned, you can have syntactical structural operators, and have content value. Obviously, if I do something backwards, inside out, wrong, etc., it's got an intentional thrust to it, and it stands in a certain relation to it. Put those kinds of people whose knees jerk fastest, off quickest. After that, you're on your own. The question would be: do we try to generate a specific kind of subject in our music? I don't think that we do. I think that, there, we'd be playing to the hopeless modernists project and relying, to some extent, on the autonomy of the question. We rely on abstract





levels, formal levels; we present material [which] is potential to certain kinds of realizations. I try to predict as many as I can in advance, try to think of all the evil things I might say, try to think of all the groovy things I might say, and then decide which I like more. It's very beady-eyed, that process. There was a time when I was involved in Socialist discourse, let's say, and I've changed to some extent. I still think the ideals of equality, fraternity, and all of those things are okay, but I wanna know who's going to be running the show, and I have a very strong interest in it not being the wrong kinds of people. So I am politically involved, but I don't write on my guitar 'this machine kills fascists.' I don't think it does, unless I hit him over the fucking head with it, which I would, of course, if I met one.

Disorder: Woody Guthrie was a more populist writer... He also operated in a different kind of time, when the cultural expression of folk was involved in the whole nexus of the identity of a class. It was quite a lot more straightforward than it is now. I was not trying to put Mr. Guthrie down — I have the greatest respect for him — but I think times have changed. Some people can do more by putting their heart on their sleeve, [but] I'm not one of those. I don't think there's any single approach. I'm a pluralist, a relativist, and all of those, and when it comes to that, a pragmatic. It's a funny thing about America: people say that we invented pragmatism and we did, but only as a coherent philosophy. Every methodological approach, every survival strategy is pragmatic by definition. The Red Krayola in that sense is a pragmatic project: it corrects itself. We try to profit from our errors, at the bank, particularly.

Disorder: Have you profited?

Enormously. I've made, not a fortune in this business, but I've made a living at it from time to time. I still continue to make a reasonable amount of money at it. I'd love for it to be off the truck on a massive scale. My fantasy about what it is that we do, is that it's popular music. It is available to anybody. Anybody could listen to it, wouldn't hurt 'em, wouldn't kill 'em. To Quote Billy Wilder, 'I don't set out to make failures, I try to make popular films, and if people don't want to go, you can't stop 'em.' We play the game. I don't deny the mercantile aspect of what we do, nor do I think the mercantile aspect contaminates the art. Some of my colleagues are more idealistic about art as some kind of preternatural relation, free from all exchange and dirt. I think they're kidding themselves, because the fun of art is the dirt. Pollock, maybe, just wanted to solve the problem of 'Can I paint something?' and I think that that's an interesting problem. For me, I think to myself, 'Can I play anything? What am I gonna do? What is there to do? What's there left to do?' That is another thing. I think that once ground is used up, I don't want to go over it again. I don't like going the same way twice. Of course I do, inevitably — hardwiring does that to you. It's not laziness. We're always aspiring to change the topic. History does bear down on us, I'm aware as much as possible. I try to keep up with what goes on. I don't want to volunteer what we do as history — we make our deposits, we leave our little traces, but everybody does that in some way or other. It just so happens that I — I don't know what happened to me; I had bad luck, fell out of the normal sorts of human relations that keep one going in life and make it possible to have a meaningful existence, so I found myself in other places, and I got it in other ways, and

by now it's a completely alienated world. I'm a citizen of nowhere, a stateless person; although I am an American, and not sorry about it either, and white, and not sorry about that either. Although there was a time when, not that I wanted to be black, Norman Mailer's thing about the white negro seems fair in a way, a tiny bit of a gloss, I guess.

Offbeat: Seems presumptuous, don't you think? I mean you aren't black, and how could you ever —

No, he's talking about taking on the ethical standards of the khipster. He's saying what happens if you don't like white society, and the way that it's organized, and the things that it allegedly stands for, at least in the brochures. You perhaps opt for some sort of opposition. Where do you derive your principles from? Because it is a social matter that you are addressing. What kind of socially embraces this? It's the outsider culture; the downtrodden. I have professed a lifelong sympathy with the downtrodden and know that I am not one of them. A class traitor in that sense, I suppose, at least philosophically. At the same time, I'm not gonna go out and you know, do good. But back to the sociality of success: how can you tell what's a good theory? It can't be the thing that's selling the most records. It can't be the thing that's selling the least records. It can't be quantified in those terms, it's got to be quantified in the behaviour of the people who are affected by it. It would depend on how people behave in respect of the information. I read about Pere Ubu in the Sounds newspaper [and] I thought, 'Hm, I'll go check this out.' So I went, and listened, and I thought, 'Hm, I know what that's about.' I understood and I understood the differences in their approach to it. I remember there was an Italian article, a scholarly effort, which said, 'Mayo Thompson, of the Marxist art group Art & Language, infiltrated the pop groups Red Krayola and Pere Ubu.'

Offbeat: Pere Ubu as a pop group? That would surprise some people.

That was always the cry in the studio, 'Hey, that's commercial!' Dave Thomas, when I was in Pere Ubu, was frightened by some of his fans. He was terrified to think that he had encouraged such behaviour and was anxious to try to close down and control that. He only wanted to appeal to certain kinds of people, or the people that he appeals to, he wants to see some change in them. At least that's my interpretation.

Offbeat: Is that why he took 'Final Solution' off of the selfist?

No, it's a Jehovah's Witness thing. That was one of the reasons I wanted to play guitar in that band and I learned that song, and they never would play it. Now they play it, because it's kind of a greatest hit, but I'm told that he continues to throw it away. He will not treat it with the intensity that he had when he made it, because he knows how he felt when he made it.

Offbeat: Could you tell me the names of the members of your band at the moment?

At the moment, there's David Grubbs, Stephen Prino, Sandy Yang, Elisa Rondazzo, Tom Watson, Albert Oehlen, George Hurley, occasionally John McEntire, when he's not so damn busy with Tortoise; Margo Levin, who doesn't play an instrument on stage or on the records, but she plays an important role in my feeling for the universe, and not just me, but other people involved. She has been very kind to us in many ways, generatively kind. *

AYOLLA
AYOLLA

BY Mark Szabo • PHOTOS BY Richard Folgar

V, AND I HAVE A VERY STRONG INTEREST IN IT NOT BEING
OLVED, BUT I DON'T WRITE ON MY GUITAR 'THIS MACHINE
M OVER THE FUCKING HEAD WITH IT, WHICH I WOULD, OF

ANOTHER ONE OF THOSE E-MAIL INTERVIEWS

by Anthony Kinik

DISCORD managed to contact the mysterious and reclusive, yet incredibly prolific Will Oldham — the Palace Brother himself — via the miracle of electronic mail. Mr. Oldham's reaction upon receiving this barrage of questions? "These questions are overwhelming; they are broad. Either a telephone budget needs to be created or the questions must be narrowed. Each question could be its own 'interview.' Below are some responses." The following interview is comprised of these very "overwhelming" and "broad" questions, and Mr. Oldham's occasionally generous (yet strange), oftentimes enigmatic/hesitant/shrouded responses.

Anthony: One of the things that I love about the first few Palace Brothers releases is the sense of mystery that surrounded them: no personnel was listed, no recording dates, no site of recording, no producer or engineer, no nothing. I remember being turned on to 'Ohio River Boat Song' soon after its release by a friend, and all she could tell me was there were 'members of Slint' involved. It wasn't until a piece on the Palace Brothers and *There Is No One What Will Take Care Of You?* came out in the *New York Times* that some of the mystery was removed for me. It was at that time that I learned who the Palace Brothers were. There has always been a certain elusiveness to your work, but at this early point the mystery seemed total. Was there a conscious decision behind this total sense of mystery? Can you illuminate the early history of the Palace Brothers and how that early outfit came to be?

There was a woman named Helen from Washington, D.C. with bangs. She has moved to San Francisco and she has become a firewoman.

That same *Times* article was the place where I found out that you played the preacher-boy in *Matewan*. How did you get hooked up with that project and what was that experience like? What

was working with Hazel Dickens like? In many ways, your role in that film seems to have pointed in a significant way towards your early work with the Palace Brothers (I'm thinking of its Appalachian setting, its fascination with music and the roots of music, its religious themes, etc.)

Ronnie Stapleton was a preacher in Beckley, WV. He was 'ordained' by a miraculous experience: as a truck driver, he had seen a terrible automobile accident on the highway. He pulled over and went into the burning vehicle, rescuing two children. He was unharmful and the children were alive. In the army in Germany, he had laid drunk on the floor of his room, listening over and over to 'I'm So Lonesome I Could Cry' by Hank Williams. In church he performed 'Be Careful of Stones That You Throw.' He also taught me 'What a Friend We Have in Jesus' and 'After All,' among other wonderful songs. He was a huge man with huge hands. He had a beautiful, bellowing voice. Once I imagined the roof of the church coming off and light pouring in; I realized this vision came from the play *Holy Ghosts* by Romulus Linney, which I had seen in Kentucky.

Later I saw it in Long Beach, California after a swim in the ocean there at sunset. It was better in Kentucky, with Bob Burris. And Christian Kaufman, who taught me what a 'rusty nail' was. I've heard that you had an early interest in acting and playwriting and that you even had a play produced at the Kennedy Center (I'm from Washington, D.C., so I'd be interested to know what that play was and how that opportunity came about). Can you tell me about this background in acting and the theatre and whether you think this background has had an influence on your musical career? And, if so, how?

It had to do with cerebral palsy; there is a strange photo of me on the capital steps with Mitch McConnell and my friends who had cerebral palsy. The theatre taught discipline; the theatre was intensive and focused ideas about body, voice, space, memory, performance, respect.

What are the differences between The Palace Brothers, Palace, Palace Songs, Palace Music, Will Oldham, Bonnie Prince Billie, Push, etc.? Is there a reason for all these different monikers/personas?

Do you think there is no reason? Is this will to reinvent yourself something that stems from your background in acting and the theatre?

Chronologically, it must be so. You've worked/collaborated with quite a range of different producers — Steve Albini, Kramer, 'Adam & Eve' (Royal Trux?), Rian Murphy, etc. How have these partnerships come about? Has the choice of a producer arisen out of the songs themselves? Again, you've worked with a rather large number of musicians. How have these sessions come about? Do the songs 'demand' certain types of arrangements, certain musicians, a certain producer, a certain feel, or have these recordings come about in a somewhat less pre-meditated, somewhat more haphazard manner?

Many good musicians.

Someone like Nick Cave has con-

sistently tried to fit himself and his songwriting into certain literary traditions. Articles on the Palace Brothers have frequently created associations between your work and certain authors (Flannery O'Connor comes to mind). Do you see your work as fitting into some kind of literary tradition? How important is literature to your work? I don't really separate records from books or paintings or movies or even conversations, or design.

What can you tell me about *The Broken Giant* and your collaboration with that project? I first heard that set of songs because a friend of mine bought *Arise Therefore* while in London and received a complimentary CD with it entitled *Palace Soundtracks: Songs put together for (The Broken Giant)*. Two years later, these songs became *Black/Rich Music*. What's the story behind this film and this soundtrack? Why did it take so long for these songs to be released domestically? Has the film ever been released?

A woman friend of mine instigated contact for this record; I saw the finished movie in Mill Valley.

Tell me about your involvement with the *Dutch Harbour* project. How did that soundtrack come about and was your cut recorded specifically for that film?

The song was written and recorded specifically for the movie. The director had asked to use another song, and I said that was impossible and so a deal was reached. I wrote and recorded the song in central Virginia and Jim O'Rourke made it into the beautiful finished piece it is, I assume in Chicago. My life improved dramatically as a result of this movie and my involvement with it at various points.

How did you become associated with *Drac City*? Can you explain the beginnings of Palace Records? Who is Palace Records and how independent is Palace Records from *Drac City*?

Palace Records was created to acknowledge the differing trajectories of DC and me.

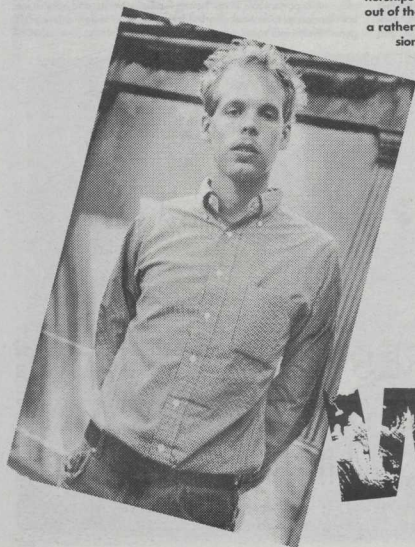
You were featured on one of the first — if not the first — of the somewhat shadowy Sundowners 7"s. How did that project come about? Who's behind the Sundowners releases?

This is a mystery to me. How did your collaboration with Sally Timms ('No More Rides') come about? Was it a result of 'For the Mekons et al.'? Was it a result of 'Horses'?

The Mekons... What was playing Lollapalooza like? It seemed like an awfully strange setting for the Palace Brothers, but when I saw you in Montreal (and the Palace Brothers and Nick Cave and the Bad Seeds were the principal reasons I attended) I remember being entranced. Was that the first time the Palace ...

Your question cuts off exactly here, this is not my editing. Lollapalooza: cherry.*

So, what can you do, really. We re-mailed Will with the rest of the questions, but he hadn't responded by press time, so we decided to include what we could, for your reading pleasure. Will plays in-stores in Portland (Oct. 10), Seattle (Oct. 11) and Olympia (Oct. 12) as part of a radio-promo tour.



Will Oldham

Demo Derby

BY SARAH EFRON • citrnews@mail.ams.ubc.ca or 822.5334



The Public Complaints Commission inquiry into the police actions surrounding the APEC summit is turning out to be as suspicious as APEC itself. The federal government refused to give money to the protesters to use for legal advice, even though the RCMP is having the coats of their lawyers covered. Protesters asked for the inquiry to be delayed because boxes of documents were only released to them the week before the hearing was supposed to begin. The delay will also give the protesters more time to raise funds for legal help. The BC Federation of Labour and the Alma Mater Society of UBC have donated money to the protesters.

The inquiry, postponed until October 5th, is sure to be an interesting one. Prime Minister Chrétien will

likely be subpoenaed because documents have revealed that he ordered the RCMP to ensure "that leaders not be distracted by demos." Chrétien was specifically concerned about disturbing the visit of Indonesian dictator Suharto (who has since been thrown out of power by his own people). The Prime Minister has hinted he will try to avoid appearing before the commission. Watch for more to unfold as more documents are released and people as unlikely as the Reform party take sides with the student protesters.

The anarchist event of the summer was Active Resistance in Toronto. This week long event brought together people from the US and Canada, including a large delegation from Vancouver, to

analyze and strategize. The group participated in a demonstration against the Ameri-

... PEOPLE AS UNLIKELY AS THE REFORM PARTY
TAKE SIDES WITH THE STUDENT PROTESTERS

can bombing of Sudan and Afghanistan, and a "Hands of Street Youth" rally organized by the Ontario Coalition Against Poverty. People divided into smaller groups to plot the overthrow of global economy, plan its replacement, and create art to spread their message. Active Resistance allowed people to connect similar ideas with others from far-flung locations. The downside (according to people who went): the "smelly people and dogs, rotten

dumpster-dived food, and self-proclaimed visionaries."

At the same time as Active Resistance, Planet Struck took place under the Bathurst Street Bridge in Toronto. This event featured hip hop, poetry, busking, ranting and spray paint wars. Food was handed out for free by the truckload. The rapidly distributed food appeared to be stolen, I mean liberated, from

cause, the interesting paradox of this ancient agrarian society. The Zapatistas are largely indigenous Mayans who are demanding autonomy, land reform, better health care, and education. In the past few years, thousands of people in Chiapas have left their villages and become refugees, fearing attacks from pro-government paramilitary groups. Chiapas is filled with official Mexican troops, some of whom are trained by the US Army. Close to one hundred people in Chiapas have been killed in the past year.

Adding to the problems of this low-level war, Chiapas is currently experiencing disastrous floods. Over 1.2 million people in this already poor region have been affected. Zapatista leaders are accusing the Chiapas State Governor of robbing humanitarian aid, meant to help the flood victims. The Mexico Solidarity Network is organizing an emergency relief campaign to bring food, shelter and medical aid and can be reached at 773.583.7728.

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BY THE INVISIBLE CLAIRE

Zen Master Claire says: when the task you ordinarily procrastinate over becomes your excuse to procrastinate over something else, it is time to re-evaluate the nature of time.

We begin this month's catalogue of mini-release records with a very cute release from the **LOW NUMBERS**. These unabashedly pop boys sing as sweetly as Vatican castrati; nonetheless, I am sure that "Telekom" is about the sex lines of phone preachers. What else? "It's digital, my adoration/ you're tunneling under my hair/ digital and tunnels/wires everywhere..." On the flipside is a slower tune called "Josef Albers," which features a few lines of German. (Numeric, WPTS, address unknown)

A certain deadly combination of friends has been campaigning for my doom. On three separate occasions dur-

ing the past week, I have been detained in close quarters and barraged with a grand total of almost five hours of **Frank Zappa**. The fact that I enjoyed it is strange enough as I usually have very low tolerance for anything involving musical skill. Moreover, these little impromptu gatherings are seriously impeding my critical relationship with other forms of music. For example, when listening to "Swelling Violins" by **RAYMOND**, I kept wishing that Frank would come back and kick all of our asses for putting up with the blandness and lack of creative vision that overwhelms the underground rock world. Oh, God, what does one do when the realization that 99% of everything

is completely worthless finally hits? Moreover, when dullness is an aesthetic, does creativity become uncool? To be fair to Raymond, "Use Iye" is a superior tune and, like everything, gets better with proximity. Use headphones, kids. (First Love, 150 5th Ave. #3, Brooklyn, NY, 11217)

THE TIGHT BROS.
FROM WAY BACK WHEN
want to take You Higher! Their single, on the no-doubt-son-to-be-trendy label 10-in-1, is very loud, proud and boozey '70s-style rock — straight up. In fact, it's a little too authentically sweaty for me. The Olympia music scene is getting more and more confusing every day. I think all the respect and adulation [both due and

undue] has gone to their heads. [10-in-1, 508 Legion Way #4, Olympia, WA, 98501]

Speaking of Olympia, the latest of a seemingly endless parade of Dub Narcotic Disco Platters features a band called **OLD TIME RELIUN**, who sound just like you'd imagine. "Jail" is scratchy, stompy, stotically fun with a rhythm section to die for. "Office Building" sets out to shame the devil and does a pretty righteous job of it. It is cultural appropriation? (K, PO Box 7154, Olympia, WA, 98507)

Japanese garage punkers **PANTHER** manage to make squeaky, kinky, rough and shoky fun out of **Broken Rock N Roll Blaster**, despite the single's rather poor recording quality. The band's lady vocalist sounds like a petulant three-year-old after an aspartame overdose, but childish amusement is frequently better than adult ennui. (Twist Like This, PO Box 450995, Houston TX, 77254)

Both songs on the **BUNNY FOOT CHARM BAND's** new 7" seem to have chronic depression as their topic of discussion, the more specific content being a combination of empathy for and advice to the miserable party. It's not working! I don't feel any better!

"Break Out" is drone and useless, kind of like my life; "What's With This" is sort of better, but I don't care. I'm going to go stare at the ceiling for a few more hours. (Punk In My Vitamins, PO Box 2283, Olympia, WA, 98507)

"Das Knaben Wunderhorn" is a very lovely song from the band **COTILLION**. I call it audio hot chocolate: beautiful wall of guitar; soaring, operatic vocal lines; quality that loses the delicate balance between slick professionalism and indie credibility. "The Buildup" has bouncing bass and scrape-guitar uncertainty. "Sabotage" is the obligatory slow track, "FN" is more upbeat. (Turnbuckle, 163 3rd Ave. #435, New York City, NY, 10003)

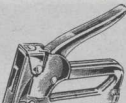
Russian accents, unplaceable rocksteady beats, surf-billy guitar and excellent production all feature prominently in **THE RED ELVISES'** contribution to the *Six String Samurai* movie soundtrack. The film is as yet unknown to me beyond this 7"; if the packaging is to be believed, it deals with a nerdy-looking yagabond playing his Martin hollowbody in the desert and performing decapitations with a rather unconvincing Japanese sword. The Red Elvises have names like Igor, Zhenya,

and Oleg, and they sing about Jesus asking our protagonist to do the "hooogie woogie" on the beach. Is anyone else having **Leningrad Cowboys** flashbacks? Do I ask too many rhetorical questions? (Rykodisc USA, Shellard Park, 27 Congress St., Salem, MA, 01970)

Our last two releases for this month are both from eMPLY Records and have both been acting as doorstops for the past month or so. I just recently pulled them out from under the door, replaced them with *Anarcho-Pacifism: Questions and Answers and Vegetarian Meals*, and am glad I did so.

ROOM 411 mixes garage smarts with punk '78 style for a two fast, snappy, superbly executed rock songs on the *Brain Shake* single. **THE DRAGS** are a bunch of nasty greasers, it's so obvious. One of their songs is called "I Killed Rock N Roll." Strange that they would want to kill something so obviously close to their hearts. "Blacklight" is the same flavour of mag wheel screw-driver stomp. Both songs feature a bizarre vocal filter which provides the impression that the vocalist is shouting into a tin can. (eMPLY, PO Box 12034, Seattle, WA, 98102)

Staplegun Showdown



ZINES • BY MiMiC <mmmcross@hotmail.com>

A welcome salute to fine staplegunslingers everywhere! This, as you hopefully noticed, is the newly resuscitated and revamped zine review column for everyone's favourite magazine. I didn't have time to introduce myself last month as I made a flying leap into the column at the last minute, so I thought I'd take a moment now. I have been reading zines for five years and writing them for three. In fact, *Discorder's* zine column I Can Read [then handled by Trish Kelly] was one of my first resources for zines outside my town. On that note, I must confess I'm not a local yokel. I hail from the Interior, Kamloops specifically. However, the zine community is so devoid of geographical boundaries that I don't see any problem with this. Last issue, in keeping with the theme, I focused on Vanzines. This month I'll attempt to broaden your zine palette with a smattering of works from various corners of the planet.

MI-A-CHO-AIR
#1, free or trade, 8 1/2 X 11, 62 pages

Everyone was pretty blown away to find an Australian zinester sitting at the VanCon zine fair this August. Known to us only as Grebo, *Mi-a-cho-air* is the trickiest result of his first attempt at zining. Nothing

revolutionary here: punk, politics and sex all tossed up in cut'n'paste tradition. A lot of strong opinions fall short due to the sloppy, dull, ranking format. There are some strong reprint selections, but what's most redeeming about this zine is the visual element. Grebo's choice of graphics,

comics, collages and general layout are appropriate and satisfying. Recommended for the adolescent punk readership who want to kick back with light reading that's nice to look at. (c/o Grebo, PO Box 1191, North Richmond, Victoria, Australia, 3121, <grebo@web.speakeasy.com>)

HOLIDAY IN THE SUN — the zine about surviving exposure to the mainstream
#1, \$1, 8 1/2 X 5 1/2, 20 pages

This is the first zine of Jim's that I've come across. In his own words, "I've spent eight years happily burrowing in the underground making zines and finding more than enough to keep me well fed, creatively speaking." The big news is that Jim's novel was recently accepted for publication by HarperCollins. This raises the fundamental question of selling out — can a

happy medium be found, ethically and financially, between the "little league" and the "major league" of publishing? Jim has obviously put a lot of thought into this, and *HIS* is an invitation to consider things his way, tying it together with the metaphor of mainstream as an exotic holiday destination. His writing gleams with forethought, insight, and charm. Jim does not idealize either end of the spectrum for you — each packs its pros and cons, as he presents. A belief does shine through, however, that we contained moles of the underground can find a happy medium between grassroots and mega-commercialism. To keep *HIS* zine, Jim interviews NinjaJalicious of the lovely Toronto zine *Infiltration*, who had his 15 minutes in the sun and came out with a nice tan and no desire to go back next year. The highlight for me was a reprint of Jim's article for the DIY section of *Punk Planet*, the totally down to earth and inspiring "DIY Novel Writing." This zine is like a nice fragrant sunscreen with a good SPF. For a risk-free look at potential destination points of the publishing world, book your *Holiday* in

the Sun today. (c/o Jim Munroe, 10 Trellanock Ave., Toronto, ON, M1C 5B5)

KURT COBAIN WAS LACTOSE INTOLERANT CONSPIRACY
one-shot, \$1 US, 8 1/2 X 5 1/2, 16 pages

Kelli Williams has made a name for herself in the zine scene with her long running zines, *Twenty Bus* (alternately charming and horrifying true stories of her public transit experiences) and *That Girl* (a well-written perzine, often very intense). This one-shot is a total departure from her regular zine output in every way — except the excellence!

Kelli dives uninhibited into the realm of **Kurt Cobain** death conspiracy theories to bring you this hilarious yet frighteningly logical zine, that traces every Cobain pain you can imagine back to the digestion problem known bitterly to the afflicted as lactose intolerance. No joke. Picking apart his lyrics, behavioural tendencies, points mentioned in interviews and even the scansion of his name (!). Kelli will make you want to smack yourself for not having sent Kurt a box of Lactaid before that fateful day in '94. To

quote Miss Williams: "I heard your screams, Kurt, but it was too late. I raise my glass of chocolate rice milk and salute you. You will not be forgotten." This is one of those quirky, brilliant studies that could only be published in zine form, and if you recognize that, you'll take the time to request it! (c/o Kelli Williams, PO Box 170612, San Francisco, CA, 941170612, <sharkygirl@aol.com>)

I WILL NOW BEG AND PLEAD FOR YOU TO SEND ZINES MY WAY FOR REVIEW. YOU CAN DIRECT THEM EITHER TO **DISORDER'S** ADDRESS OR TO MY HQ: 920 PINE STREET, KAMLOOPS, BC, V2C 3A2.

REMEMBER, IF I DON'T GET ZINES, YOU DON'T GET REVIEWS, AND IF THERE'S NO REVIEWS, NO ONE GETS SLAGGED! WHAT WOULD A ZINE BE WITHOUT LOTS OF BAD REVIEWS BACKING IT UP? TELL NEXT TIME, MOCK ON. *

Notes from the VIFF



BY TANIA BOLSKAYA

Last Sunday, video columnist Tania Bolkaya was found babbling an incoherent mélange of French, Hindi, Spanish, German, Icelandic, and Wallonian in the lobby of the Caprice Theatre. A professional was brought in to assist in the matter. According to his translation, she was demanding a bucket of Vroom Triple Berry Ginseng Punch and a time machine. It seemed that Ms. Bolkaya's plan was to return to the September 26th Opening Night Gala, armed with said punch, with the intention of ascertaining a bottle of Silent Sam Vodka and "mixing her own damn cranberry's." She was taken from the Caprice Theatre to an undisclosed mental health facility where she is now, at the wishes of her family, undergoing a lobotomy. The following scribbles were found in a notebook that was on her person at the time of her descent into madness.

Warning: These notes were written by a person now clearly

insane. Reader discretion is advised. Not suitable for those easily offended by obscene language, mad ravings, bad spelling or misplaced modifiers.

Saturday, Sept. 19 10:00 AM

It's finally here! The Bible, the Koran, the Torah, the TV Guide contain not a fraction of the wisdom of the Vancouver International Film Festival Program Guide. I can't wait to get started on my schedule. The LSAT has no logic problem as complicated as this!

Sunday, Sept. 20 11:37 PM

It's finally done. My brain is cramping, but I've got my 52-move slate complete. Longest Ridge stretch? 4 hours and 42 minutes. Sorry, but, it's for a good cause. Looking forward to:

Sunderland Dorothy — Who can't love a movie about a busboy who takes in a young heroin-addicted lad and makes him into the girl of his dreams?

Tennink — Danish gladiators of the near future fight to the death.

Sitcom — French comedy about incest, sexual perversion, and a rat.

Affliction — Paul Schrader (*Taxi Driver*, *Cat People*) directing **James Coburn**, **Willem Dafoe** and **Nick Nolte**. Gotta go!

Portland Street Blues — Confession: I have a weak spot for movies about lesbian triad leaders.

Razor Blade Smile — "Lilith is a contract killer... is there a better profession for a vampire who can out-dress Catwoman and fight like **Emma Peel**?" Uh, nope. Meow.

Bellini's Drive — Finally, a solo project for **Kids in the Hall** scribe **Paul Bellini**. It's billed as the loudest story of a man, once the most famous non-hockey personage from Timmins, Ontario, coming to grips with the eclipse of his fame by **Shania Twain**. Poetry.

Bombay Boys — **Naveen Andrews**, a personal favorite

since his *Buddha of Suburbia* days, co-stars in a three-guys-on-the-town romp.

Rainy Dog — Asian men with big guns. Brain stay at home. Tania no need tonight.

Innovations — Canadian shorts aren't something fleecy you wear to the beach in summer. Fellow UBC students made the big-time with *Young Turks* at the Montreal Film Festival. Let's see what they've got.

Sonic Acts/Modulations — The latest documentary rages? Electronica. At least the soundtrack is guaranteed.

Staying away from: **Kurt and Courtney** — I thought **Courtney Love** was the biggest media whore ever... until I saw a **Nick Broomfield** documentary.

The Herd — Guy drives Reindeer across Arctic... for two hours. Could be great. Will be shown without me.

The Vancouver Centre concession. Corporate popcorn at corporate prices. People who spend their hours in the pass-holders line pontificating in loud voices about their meager grasp on the film world.

Everyone's entitled to their own opinion — at a whisper.

Thursday, Sept. 25, 7:00 PM I'm off to the Opening Gala. I can't wait to rub elbows and spill drinks on famous people!

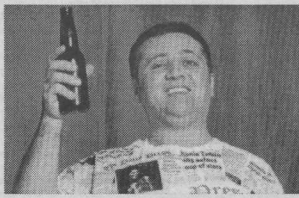
Friday, Sept. 25, 2:05 AM Fuckin' great party. Sam vodka

ways AWESOME...

Saturday, Sept. 26, 9:00 AM ... And this year is no exception. **The Baby Dance** (originally made for American cable station Showtime) is exquisitely sad and not the middle-aged yawn fest that the plot — an older couple who can't conceive

pay white trash couple for their unborn baby — would have you believe. **Laura Dern** is one of the best actresses out there right now. It's too bad that the studios don't make enough movies with great parts for women and men's forced to strut her stuff on cable. **Jeanne**

and **The Perfect Guy** is a dazzlingly funny musical comedy about true love and AIDS and very perky breasts. The best news of the day? No annoying commercials! Finally, the festival organizers have taken pity on poor pass-holding fools who had to sit through their "hilarious" 30-second promos. Silence is sanity. Speaking of which, tomorrow is a six-movie day, culminating with **Beast Cops** at the Caprice. I hope I can keep my composure to the bitter-sweet end... *



Kinetoscope



FILMS • VISUAL MEDIA BY A. NALPAS

HENRY FOOL

I've never been a die-hard **Hal Hartley** fan because, in my opinion, he's never been able to see a film through from start to finish. Even my favourite **Hartley** films only pay off about 80-90% of the time. But I was pretty primed for *Henry Fool* — the word in the air was that he'd achieved his most mature, most accomplished work and I was ready to believe it.

Instead, *Henry Fool* started out slow for me and never really went anywhere. The premise — that of a loser/garbageman who meets an artist/poet/charlatan and has his life transformed, the two characters' lives moving in opposite trajectories — is a good one, but the direction and much of the acting was just off and the result was a mess.

Works of art about art and artistic creation which discuss/mention/hint at what would characterize GREAT ART but then fail to deliver on this promise, strike me as somewhat pathetic. Not only is it a cop out, but it just serves to draw attention to the inferiority of the very work of art

which is raising these issues in the first place. And what's of *Hartley's* sudden brutalist edge? Is this his Kinds?

Another highly-touted American "indie," another fuckin' hype job. Everything about this film ended up getting on my nerves by the end — its pseudo-intellectualism, its "daring" cinematography, its lack of discipline, its "intense" central performance, its limp-ass drum 'n' bass. My friend Elisa was glad that she wasn't the only one who'd reacted adversely to *It* — everyone else she'd talked to about it was singing its praises on high. Suckers. *It* just really couldn't decide what it wanted to be — meditative art-house fare, lo-fi sci-fi, psychotriller, action/thriller, *Travis*, *Raiders of the Lost Ark*, etc. — and it ended up just being ridiculous, a weak excuse for "indie" art-house fare posing as the real thing. See *Johnny run* for his high-picture deal.

BUFFALO 66

In many ways, the least promis-

ing of these three films; in many ways, the best of these three films. **Vincent Gallo's** debut feature is indebted to the nouvelle vague in many ways — in its credits, its playfulness, its creative cinematography, its celebration of the auteur, its skippy script (*A Bout de Souffle*), its sense of style, etc. — but it never feels like some kind of stiff homage. Instead, the film is able to move from the hilarious, to the ludicrous, to the campy, to even the poignant with relative ease while constantly mixing things up, transforming an utterly banal premise into something that is consistently watchable.

To be sure, **Christina Ricci** gets an unbelievable 2-D role (if you don't think she can act, take another look at *The Ice Storm*) with very little edge to it, but in some ways, that ends up making her lapdance showcase all the more fascinating. The real showstopper for me, though, was **Ben Gazzara's** musical number — maybe the most arresting musical number since **Dean Stockwell's** rendition of "In Dreams" in *Blue Velvet*.

THE ENEMY IS REAL... CD

LIVING IN EXILE OF THE VOLCANO'S JEALOUS EARS, THE "FIRE" AND THE "SOUND" HAVE WRITTEN A BRAND NEW DAY EMBRACE THE BLINDING LIGHT

LIVE ON TOUR

OCTOBER 16 - VANCOUVER, BC @ starfish room w/ make up / blonde redhead

OCTOBER 31 - VANCOUVER, BC @ starfish room w/ archers of loaf

SONIC UNYON RECORDS

Real Live Action



LIVE REVIEWS

CITROEN

**THE SECRET THREE
FORECASTS FAREWELL
Wednesday, August 19
Starfish Room**
A warm night allowed the Starfish Room well attended for the avant poprock show.

It was totally on the ball. But then again, it's easy to please me. All you need is a group of people on the stage that want to be there, have them play music that they seem to find interesting and to see them seem to enjoy what they're doing. All three bands did just that.

And, guilty pleasure or not, it doesn't hurt a soul to play a little **Metallica** during one's set.

doug ppp

SCIENCE REMEDY OTOBON CIRCLESQUARE

**Thursday, August 20
Richard's on Richards**
The musical display was as diverse as the audience, and all were complementary.

The evening began with a dj named **Science** who delivered some solid hip hop. I was most pleased with **Freestyle Fellowship**, **Gang Starr**, **EPMD**, **Slick Rick** and **Public Enemy** chocked when I heard "Truly Yours" (**Cool G Rap** and **DJ Polo**) somewhere other than my Walkman.

Otobon performed first. A mix of drums, bass, keyboards and turntables, with a fashionably late guitar arriving for the second song. The set made smooth transitions from a pure funk beginning, rising in melody to a high tempo centre, to a wrap up of straight drum and bass. Altered auto images accompanied these eight fine songs.

Circlesquare presented a certain soothing sensation through a solemn sonic landscape, with some smooth scratching to boot. One observer commented on her "epiphanical musical experience." Visual projections were geometrical and infinite. I found myself too busted up to bust a move.

Remedy assisted circlesquare on stage with sound production and assisted the audience proceeding the show, with a set of hard-hitting, jungle-style beats.

Lauren Burrows

RHEOSTATICS LOCAL RABBITS

**Thursday, August 27
Richard's on Richards**
Are the **Rheostatics** millionaires? They seem to be in the description: legions of loyal fans, great hits albums, and all the crappy

Canadian bands wear Rheostatics T-shirts on TV. Their sound is excessively rich as well; quirky, but not too cracked-out voices, nicely tuned guitars and, together, they are woven like a designer picnic basket. Only two things stop them from being Canadian superstars in America: they're not all that cute and

THE RED KRAYOLA

**DAVID GRUBBS
Sunday, August 30
Starfish Room**
I really liked ... no, let's start again. I couldn't have expected a worse ... um, still not quite capturing the evening. I liked **David Grubbs'** punk rowkin' whilst **Red Krayola**ing. There. Par-



Secret Three let us in on how to play guitars and drums in a rousing set at the Starfish Room. Don't tell.

they're actually pretty good. I wasn't overwhelmed with emotion when they played, but everyone else was in ecstasy as if God was descending or something. I give the Rheostatics extra points because drummer Don Kerr and bass player Tim Vesely backed the untouchable **Ron Sexsmith** on his tour.

The Local Rabbits are sex symbols in the making. A stage of tight T-shirts, full heads of hair, sweat, and perfect teeth won them some new fans. Ben Gunning wishes he were **Twynige Malmsteen**. Boss player King Johnny Star played his decapitated four-string like it was an extension of his penis. At times, I felt like my hair wasn't big enough, especially when **Neko Case** joined the boys for a number. The Local Rabbits ended their set with their ode to metal, "Slomp Your British Knights Down." Ben screwed up the opening riff and they attempted to end the song in grand rock opera style. It kind of worked. They were pretty good. I mean because I couldn't stop hearing my big buck teeth at them the whole show.

Christa Min

fect.
Julie Colero

JIMMY EAT WORLD NO KNIFE FLUF

**Monday, August 31
Starfish Room**

I can't figure out what everybody loves about **Jimmy Eat World**. They're emo. I guess that's all it takes to be a hit with the kids right now. Recently signed to Capitol, this evening's headlines were just too boring and testosterone-powered to provide me with much enjoyment. Someone told me that they read about "emo" in Teen People and **Jimmy Eat World** could probably fit right into a magazine like that.

No Knife, on the other hand, may never be alerted by **Sassy** as a "cute band," but they played brilliantly. The emo spotlight doesn't suit this band, for whom music plays a much more important role than the vocals. **No Knife** were everything that is good about this post-hardcore emo scene. It's too bad they were overshadowed by the crowned kings of not-so-emo. And now, I will never use that word again. Never.

Julie Colero

SQUIRREL NUT ZIPPERS BIO RITMO Saturday, September 5 Rage

It was a strange experience walking to the **Squirrel Nut Zippers** show. **Page and Plant**, the former members of **Led Zep**, whose "Stairway to Heaven" was a high school staple, were playing nearby. At times during the Zippers show, it seemed as though some of the Zep fans had stumbled into the wrong venue.

Openers **Bio Ritmo** were a revelation. They are a large ensemble with a goodly number of horns and two very enthusiastic frontmen. One was of Latin de-

they play and respect each other as musicians; enthusiasm is not a bad word to them. They cover musical styles from the '20s and '30s, but they mostly write their own songs and aren't afraid to throw in influences like klezmer. The seven piece Zippers received tumultuous acclaim and many of the crowd sang along with their favourite songs, especially "Heavenly Bodies." It was pretty jarring to hear the DJ announce "Didn't the Zippers rock? Now it's time for the Z95.3 live broadcast!" For Chrissakes, this isn't the Page and Plant show.

June Scudeler

**BUMBERSHOOT '98
Friday, September 4-Monday, September 7
Seattle, WA**
Everybody from **The Posies** to **Morphine** to **Bonnie Raitt** to **John Mellencamp** was on this year's bill. Music programming tends to ride the current wave, which meant last year's ska bands became this year's swing bands. No shortage of alt-country bands, either.

But if Bumbershoot's any indication, the next Big Thing to come out of Seattle's music scene could be singer-songwriters. **Mary Lou Lord** performed a strong set in the cavernous Opera House. New lower-case artist **Joan Armatrading** set backed by members of **Critters Buggin'**. **John Wesley Harding** put in a happy-go-unlucky, poppy effort and could

reign as king, as he's just moved to the Emerald City.

Vancouver was well represented on the roster by **Algae Yaya Diallo**, **Linda McPhee** (ex-Spirit of the West), **Paperboys** and **The Corn Sisters**. The latter is the latest **Neko Case** project with her swingin', gun-crackin' post-rock **Mark of the Vainqueur**. Their Bumbershoot stage set on Saturday was hotly anticipated by Seattle's press. Other than Neko's annoying (but probably a nervous) tendency to stick to brush-on-snare, two thumbs up.

A tip for future Bumbershootists: mix it up. I made a concerted effort to check out non-music events and was not disappointed. Checked out a way cool Chicano art exhibit, did a little hand drumming, pointed the top of **Frida Kahlo's** head on one of the collaborative mural. I also discussed "Fish & Chimps" with **Jane Goodall**, a spoken-word performance by **Michael Franti**, and more.

Another year, another **Krist Novosselle** sighting. Last year it was at the stadium before **Foe Fighters** took the stage. This year I walked by as he was loading out after performing a live

score to a recent short film he directed/produced. Wonder where he'll show us next year?

Musically, my highlights included smooth Southern R&B from **Marcia Ball**, Texas rockabilly by **Wayne "the Train" Hancock**, real C&W from **Buck Owens**, scintillating Peruvian melodies from **Susana Baca**, a sweetly mid-tempo room by Quebec's **La Botzine**, **Souriantes**, and a swingin' stadium set by **Squirrel Nut Zippers**. Biggest letdown: **Cracker**.

Val Cormier

NICK CAVE AND THE BAD SEEDS LOW

**Tuesday, September 15
Fifth Avenue, Seattle**
Finally, to see **Nick Cave** in his proper setting as opposed to the glaring sun of Cleveland or Lollapalooza. The Fifth Avenue is an old movie theatre done over in a fake Chinese style and encrusted with doo-dads and geegaws. Baroque doesn't even begin to cover it.

Openers **Low** made my friend and I want to jump off a bridge. The bass, guitar and dreary female vocalist/drummer played at a sprightly funeral pace. The Goths in the crowd appreciated them, but every song saved the same beat. I was glad when they went off the stage to movie elsewhere.

The fog that hovered above the stage was a sure sign that Cave and Co. were going to be on the stage shortly. At first, the audience satied in their seats, but when one soul went to the front, and with Cave's encouragement, a stampede to the front ensued, which included yours truly. As usual, I ended up beside the speakers.

Witnessing Nick Cave and the Bad Seeds live is not a normal experience, nor would I want it to be. Because Cave is intense, his fans tend to be also. The show was like a religious meeting, which is apt given Cave's obsession with the Bible. The downside of this is the high number of flakes he attracts, especially some of the goths who insist on giving Cave the devil sign.

The Bad Seeds consisted of the usual suspects, including the amazing and imposing Einstürzende Neubauten vocalists/guitarists **Bilka Borgeid**, who have smiled but I missed it. Bonus points, though, for the extremely large beret he sported. **Dirty Three** violinist Warren Ellis was a welcome contribution with his passionate playing. Cave and the Bad Seeds covered songs from a wide variety of albums and were uniformly excellent.

Some of the high points were rousing versions of "From Her to Eternity" and "Tupelo," which were awesome in their power. For the second encore, "Staggered" ("Plain Gold Ring," and "Where the Wild Roses Grow," his duet with **Kylie Minogue**, were performed. Of course, she

wasn't there, so we were regaled by the strange sight of Blixa singing Minogue's part. The fact that he did it completely straight and that he has an evocative voice made it surprisingly, and moveably, plausible. Cave

Jacob Cino of **Third Eye Tribe** was infectious and good, but I was disappointed that there was very little new material from Kinnie. I also began missing if Kinnie Starr could get through a show without talking about men-

as **Julie Doiron's** back up band. **Ida**, on the other hand, is a band I must register every song, every note into my memory or else I'll feel as if a wonderful experience passed me by. Sporadic annoying feedback during their

music that's so delicate sound so strong. I always thought **Ida** and **Low** would make the perfect combination for a live show. I was lucky enough to be at the right place at the right time, I guess. Barb y

source of amusement. **Captain Cook** and the **Nootka Sound** filled perfectly the function of an opening act and only in the best sense. It was truly amazing that, while no two songs sounded exactly alike,

objects, why should we expect a relative outsider too much better? Cargat... you can actually buy drinks at the Palladium.

Joshua Broyles

JOHANNES ZITS
Appropriate Interiors art show, ongoing
@ Artspeak Gallery, 233 Carroll Street

The press release for **Zits'** show discusses his 'series of exhibitions dealing with the constraints of architectural space and the body.' Yawn. In fact, **Zits'** works are much more forceful, more highly charged, and more fun than the release reveals. With rough, vague brush strokes, **Zits** overlays images of gay couples on computer generated images of architectural advertisements. One guest wrote that the images looked "cheap," however, I would argue the cheap effect denies the power of the visually slick-looking ads. **Zits'** works are titillating, because of the visual dissonance between advertising, domesticity and sexuality. Besides, who doesn't enjoy, on one level or another, the colourful outline of two bodies together, on top of the tea table?

Namiko Kunimoto

MARK ATOMOS PILON
Bright New Acrylics art show, ongoing
@ Moon Base Gallery

Mark Pilon's works hold a special place in the heart of *Disorder* readers. The 1997 *Disorder* survey heralded **Atomos' Scooter** cover as the most popular cover of the year. **Pilon's** bright paintings are reminiscent of toys, often filled with imagery of robots, animals and cartoon-like figures. Their sharpness and colourful contrasts are striking and that's why they are pointed on wood rather than canvases only emphasizes their boldness. Perhaps one of the best features of these works is their affordability—some of the smaller paintings go for around \$80, a far lower price than any other galleries in the Gastown area. Even if you can't afford to own one yourself, a trip to the Moon Base gallery is time well-spent.

Namiko Kunimoto



photo by Richard Folgar

Ambiguous-Genre-Guy David Grubbs Plays Guitar for the late August Avant-Crowde

hammed it up by putting his arm around Blixa, crooning to him and presenting him with red roses, and then hugging him and pecking him on the cheek at the end. The sight of two tall, extremely thin black clad men hugging each other was a sight to behold. Blixa may have even smiled at it.

June Scudeler

Scrappy Bitch Tour:
VEDA HILLE
KINNIE STARR
OH SUSANNAH
Monday, September 21
Richard's on Richards was refreshing to attend a show where attitude wasn't the opening act. Richard's on Richards was filled with an attentive and polite audience of recognizable faces from local women's organizations. **Oh Susannah** was up first the three of them usually rotate their order of appearance for each gig). Her lilting voice was mesmerizing. All three performers did a few numbers together and, although **Kinnie Starr** looked a little bored, they sounded really nice. During her own set, **Kinnie Starr** was much more vibrant, encircling herself with the attention of the audience by singing and dancing alongside them on the floor. Her poetry and her music mixed by

situation. Still, her portion of the evening received a great deal of well-deserved audience support. **Veda Hille** took me by surprise. She was much more impressive live than on her still enjoyable CD. Her unique voice makes you pay attention to the music and then be glad that you did. The Scrappy Bitch Tour should not be missed by anyone who appreciates lively music. Seeing any one of the performers alone is a good experience, but bringing them all together makes for a diverse and entertaining evening, not to mention providing reams of material for bad jokes about the bitches duking it out.

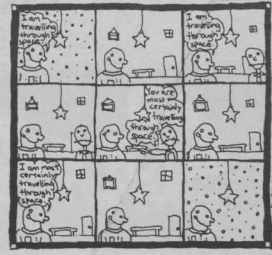
N Kunimoto

LOW
IDA
THE WOODEN STARS
Wednesday, September 23
The Horseshoe Tavern, Toronto
I can enjoy **The Wooden Stars** if I don't have to stand. That night, the sounds of the **Wooden Stars** were extra smooth because I had the pleasure of sitting in a chair with a back and armrests... the works, I tell you. I'm not a big fan of theirs, although I feel somewhat guilty saying so because they are so talented and create original music. But I prefer them

fine melodic tunes was distracting, but they bore the technical imperfections and continued on, each vocalist sensitive to the other two, creating a lovely balance of melody and harmony. Elizabeth Mitchell and Dan Littleton have a certain quality and versatility with their voices that you come to appreciate even more hearing them live. They play an excellent mix of songs including a brand new one (incorporating a bit of Radiohead **Ida** electronic, the first of their songs), and two of my favourites off of two separate obscure mail order type 7"s, "Truxton Park" and "Strug." The show ranged from heartwarming, sac reggae guitar work to louder, feedbacky electric guitar stuff, something you may hear Ira Kaplan doing. And topping off their whole set was a vocal, an unexpected treat. Unfortunately **Ida** didn't introduce her so I don't know if she's a permanent addition. Perhaps such integral members don't get acknowledged, which may answer my question. The stage cleared and **Low** came on with minimal equipment. The atmosphere and rapport between the three seemed more intense and serious than the family-like **Ida**. Their music reflected this feeling, which mesmerized me. They have a way of making

EL VEZ
CAPTAIN COOK AND THE NOOTKA SOUND
Wednesday, September 23
Palladium
El Vez displayed decent vocal command and reasonably but not excessively sophisticated humour. Songs were drawn from across five decades and were modified lyrically in order to emphasize non-stereotypical Mexican folk subjects and nonstereotypical aspects of Christianity-based mysticism. Many of the songs were not directly Presley-referencing (ie, from Prince, George Michael, Iggy Pop, etc.) but all were performed in Elvis-like rock-gospel style. Numerous absurd costumes (including latex pants and white ankle-length arm frills), well-imitated Elvis choreography and active lighting manipulation made the show as interesting to watch as it was to hear. My guess is that this is the only show in the world where one can watch a man alternately imitate "the King" in a squeaky Hispanic accent while being tormented by a UFO-pinata and then do things like provide Jesus-based motives for safe sex, actually buying condoms into the audience. Interaction between **El Vez**, his four female backup singers, and audience members was a continuous

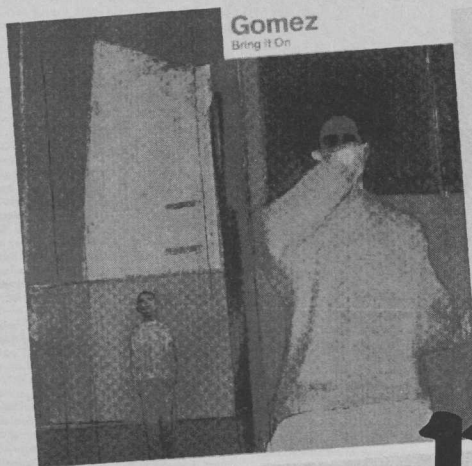
to mentally digest without having all my expectations dashed. If you go to see **El Vez**, leave your marketing-induced preconceptions at the door. Ultimately, I think the show was not a huge hit primarily because of the ambiguous way it was advertised. If Vancouver could provide that much demand for pseudo-religious pseudo-impersonations of Elvis in a decade's cultural context, I think I would have seen a bigger crowd at the last **Elvis** Cantata. If local cult heroes like the Hard Rubber Orchestra can't turn a buck on such semiotically challenging project-





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-Melody Maker

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-Toronto Star

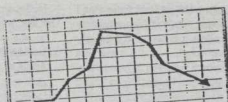
12⁹⁹
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CiTR charts



WHAT'S BEING PLAYED ON 101.9 FM

oct. 98 long vinyl

1	the smugglers	growing up smuggler	lookout
2	the sadies	precious moments	bloodshot
3	stompin' tom	souvenirs	emi
4	the real mckenzie	clash of the tartans	sudden death
5	blonde redhead	in an expression of...	touch & go
6	d.b.s.	i is for insignificant	sudden death
7	various	oh canaduh! 2	lance rock
8	liquified	13 methods of hallucination	independent
9	circlesquare	and deeper encase ...	independent
10	tricky woo	the enemy is real	sonic unyon
11	elliott smith	xo	dreamworks
12	squirrel nut zippers	perennial favourites	mammoth
13	exhaust	self-titled	constellation
14	bob mould	the last dog & pony show	ryko
15	uzume taiko	every part of the animal	independent
16	pigment vehicle	murder's only fun when...	sudden death
17	various artists	ska united	moon ska
18	pedro the lion	it's hard to find ...	made in mexico
19	julie lion	self-willed	kill rock stars
20	suckdog	onward suckdog ...	tray full of lab mice
21	monkey	changito	deluxe
22	various artists	audio artists in residence	video pool
23	hard rubber orchestra	cruel yet hair	victo
24	deadbolt	zulu death mask	cargo
25	murder city devils	empty bottles, broken hearts	sub pop
26	the undercovers	some people	moon ska
27	bikini kill	the singles	kill rock stars
28	cool	one track mind	independent
29	bis	intendo	grand royal
30	irresistible force	nepalese bliss	ninja tune
31	saint etienne	good humor	sub pop
32	shudder to think	first love, last rites	epic
33	mackungu	exotic exhaust	giant claw
34	the makers	psychopathia sexualis	estrus
35	t.v.iris	technicolour ginseng	antivirus

oct. 98 short vinyl

1	disgusteans	nothing personal	longshot
2	curse of horseflesh	the fuck you say ...	ship rec'd
3	fireballs of freedom	viva el gato	empty
4	panther	broken rock 'n' roll blast!	twist like this
5	the drags	i killed rock and roll	empty
6	icu	despite the smell ...	n.e.w./k
7	run chico run	a secretary speaks	stereo-type
8	rizzo	shymaster	cher doll
9	forbidden dimension	i kiss yer shadow	ship rec'd
10	the mulchmen	all the news that's fit to surf	luna
11	politiKOR inCORRECT	self-titled	outcast/t.o.
12	solex	solex all lickety-split	matador
13	various artists	teen scene volume three	misty lane
14	the dinks	teen-age powder keg	meathead
15	sunday puncher	do-over	turnbuckle
16	jule dorian/nathane	do you remember ...	stereo-type
17	eric the red	life after tuesday	caulfield
18	capt. qtm.	capt. qtm.	turkucken
19	longstocking	will you stay?	k
20	sick bees	push	up

HOW THE CHARTS WORK ...

The monthly charts are compiled based on the number of times a CD/LP ("long vinyl"), 7" ("short vinyl"), or demo tape ("indie home jobs") on CiTR's playlist was played by our djs during the previous month (ie, "October" charts reflect airplay in September). Weekly charts can be received via e-mail. Send mail to "majordomo@unixg.ubc.ca" with the command: "subscribe ciitr-charts"•

oct. 98 indie home jobs

1	captain cook & nootka sound	i'm glad for you
2	clover honey	three four
3	full sketch	sketchsize
4	mark	snoopy
5	prometheus	darwinism
6	tickertape parade	audience with the pope
7	hounds of buskerville	blowin' off some steam
8	samsara seven	tug o war
9	london paris	unmatched sock
10	retreads	everybody wants something
11	dreamy angel	laundramatte queen
12	jp5	fuzzyhead pills
13	daddy's hands	statistic wigs
14	something ska	mr. roustabout
15	solution to the problem	serious about lunch hour
16	destroyer	karen is in rone
17	mizmo	sprite
18	we'cooshla	i am not a woman
19	three goblins	golden tokens
20	kirby grips	mad boy

love sucks

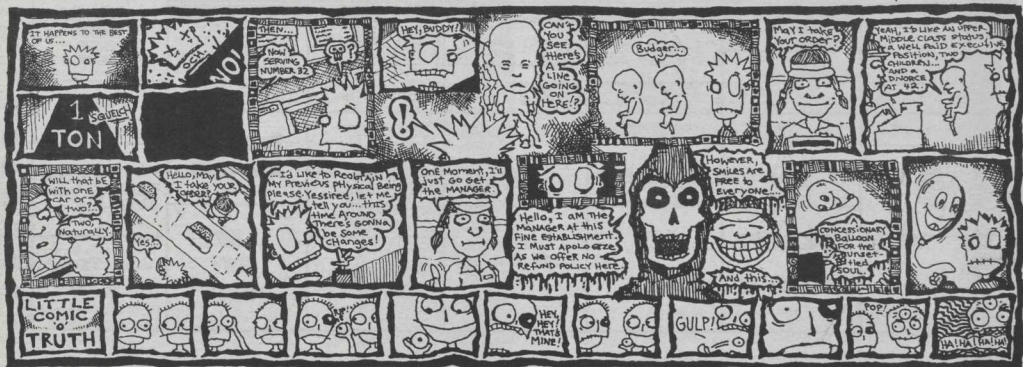
wednesdays 12:00 pm - 2:00 pm	
1	nato
2	gas
3	exhaust
4	plastikman
5	burger/ink
6	mouse on mars
7	current value
8	autechre
9	godspeed you black emperor
10	tortoise/derrick carter
endless loop edition	
zaubergurg	
s/f	
consumed	
las vegas	
glam	
frequency hunt	
no. 5	
f#a#oo	
winter remix project	

"what's been gracing your stereo system recently, WILL OLDHAM?"

1	diamanda galas	vena cava
2	diamanda galas	the litanies of satan
3	diamanda galas	schrei x
4	christoph de babalon	if you're not into it, i'm out of it
5	mariah carey	butterfly
6	cat power	moon pix
7	cedell davis	feel like doin' something wrong
8	dalgas 1928-1933	
9	charles bukowski	hostage

GOOD TASTY COMIC

by Jason da Silva
jdasilva@eciad.bc.ca



On The Dial



YOUR ON-AIR GUIDE TO CTR 101.9 FM

SUNDAYS

ARE YOU SERIOUS? MUSIC 8:30-12:00PM All this music is measured by its art. This show presents the most recent new music from around the world. Ears open.

THE ROCKERS SHOW 12:00-3:00PM Reggae into all styles and fashion.

BLOOD ON THE SADDLE alt. 3:00-5:00PM Real-cowhit-caught-in-your-boots country.

WIRELESS alt. 3:00-5:00PM **QUEER FM 6:00-8:00PM** Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender

identities.

HELLO INDIA 8:00-9:00PM **GEETANJALI 9:00-10:00PM** Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, semi-classical music such as Ghazals and Bhangras, and also Qawwalis, folk songs, etc.

THE SHOW 10:00PM-1:00AM Strictly Hip Hop — Strictly Underground — Strictly Vinyl! With your hosts Checkmate, Flip Out & J Swing on the 1 & 2's.

THE CHILL-OUT ROOM 1:00-4:00AM Sit back, relax, and enjoy the mellow sounds of the Chill-Out Room. Hosted by DJ Dexter.

MONDAYS

BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delight! Tune in and enjoy each weekly brown plate special. Instrumental, trance, lounge and ambience.

BLUE MONDAY alt. 11:00AM-1:00PM

ECHOES FROM THE SUGAR CUBE FACTORY alt. 11:00AM-1:00PM

SOUP DU JOUR 1:00-3:00PM Feeling a little french impaired? Francophone music from around the globe, sons Celine Dion.

THE MEAT-EATING VEGAN 3:00-4:00PM endeavour to feature dead

air, verbal flatulence [only when I speak], a work of music by a twentieth-century composer — can you say minimalist? — and whatever else appeals to me. Fog and dyke positive. Mail in your requests, because I am not a human-answering machine.

EVIL VS. GOOD 4:00-5:00PM Who will triumph? Hardcore/punk from beyond the grave.

BBC WORLDNEWS SERVICE 5:00-5:30PM

BIRDWATCHERS 5:30-6:00PM Join the Sports department for their eye on the B-birds.

POLYFILLER alt. 6:00-7:00PM

MUSIC FOR ROBOTS alt. 6:00-7:00PM Viva la Robotica Revolution. Estrogen-charged robots on Planet Noiz.

HIP HOP HAVOC 7:00-9:00PM

THE JAZZ SHOW 9:00PM-12:00AM

Vancouver's longest running prime time jazz program. Hosted by the ever-savvy Gavin Walker. Features at 11.

Oct 5: Saxophone great Sonny Stitt sits in with the Oscar Peterson Trio.

Oct 12: The Buddy Rich Big Band: The New One.

Oct 19: Alto saxophonist Charles

McPherson: McPherson's Mood. **Oct 26:** Spiritville, featuring Seattle-based trombonist Julian Priester. **VENGEANCE IS MINE 12:00-4:00AM** Hosted by Trevor. It's punk rock, baby! Gone from the charts but not from our hearts — thank fucking Christ.

Chris and Jeff supply the rock, you bring the Camaro.

ETHER TABLE 2:30-3:30PM **LADY DEATHSTRIKE'S BENTO 3:30-5:00PM** Power to the people! Feminist news, hip-hop tracks, lesbianic rock and sushi galore!

BBC WORLDNEWS SERVICE 5:00-6:00PM

RADIO ACTIVE 5:30-6:00PM

Activism, issues and fucking up the corporate powers that be.

FLEX YOUR HEAD 6:00-8:00PM Hardcore and punk rock since 1989. <http://flexyourhead.vancouverhardcore.com/>

SAREGAMA 8:00-9:00PM

Featuring traditional (classical, light and folk) and contemporary South-Indian music.

LA BOMBA 9:00-10:00PM La Bomba (the bomb) explodes with the best salsa and merengue, with your popi DJ Papilicious.

WITCHDOCTOR HIGHBALL alt. 10:00PM-12:00AM Noise, ambient, electronic, hip hop, free jazz. Christian better living I.P., the occasional amateur radio play, whatever.

TUESDAYS

THE CLASSICAL SHOW 6:30-8:30AM Listen carefully as Johnny B. brings you the classical music show featuring Canadian composers, amateur hour and more. Radio can loco for the masses.

NEEDLEPOINT 8:30-9:30 AM

THIRD TIMES THE CHARM 9:30-11:30AM Torrid trash-rock, sleazy surf-and-punk! Punk provides the perfect scissor kick to your head every Tuesday morn. There's no second chance when KungFu is used for evil with drunken list

Byce. Killycally!

TRAGIC ANIMAL STORIES alt. 11:30AM-1:00PM

COLONEL SANDER'S HIDEOUT 1:00-2:30PM Canadiana trash rock that you can pilot your Camaro to.

SUN

MON

TUE

WED

THU

FRI

SAT

BBC	BBC	The Classical Show	suburban jungle	Radio Ellinikathiko	caught in the red	BBC
are you serious? music	Breakfast with the Browns	Needlepoint	Spike's Musical Pins and Needles	Reel Music	One LOVE	THE SATURDAY EDGE
	Blue Monday/echoes from the sugar cube factory	third time's the charm	BOTH SIDES	Filibuster	Ska-t's Scenic Drive	
ROCKERS SHOW	Soupe du jour	Tragic Animal Stories		love sucks	CANADIAN LUNCH	These are the breaks
		Colonel Sander's Hideout	Audio Sprocket	Steve and Mike	POWER CHORD	
WIRELESS/ BLOOD ON THE SADDLE	The Meat-Eating Vegan	THE ETHER TABLE	motor dAddy	Onomatopoeia	Little Twin Stars	Lucky Scratch
LIPLOSS AND CIGARETTES	evil vs. good	LADY DEATHSTRIKE'S BENTO	BBC Worldnews	the unheard music	NARDWEAR & NOIZ	hearsay
	BBC Worldnews	NOOZE		BBC Worldnews	entertainment desk	
QUEER FM	polyfiller/ music for robots	Radio Active	Rachel's Song	Out For Kicks	Far East Side Sounds/ African Rhythms	RADIO FREE AMERICA
	hip hop havoc	flex your head	SOLID STATE	and sometimes why/ mary tyler moore show	on air with greased hair	SYNAPTIC SANDWICH
Hello India		SAREGAMA	Folk Oasis	LIVE FROM THUNDERBIRD RADIO HELL	home boss	live at the hi-hat
GeeTaNaLi	THE JAZZ SHOW	LA BOMBA	str8 outta tallundar	Slippery Slot / Groove Jumping		
THE SHOW (hiphop)	VENGEANCE IS MINE!	Venus Flytrap/ witchdoctor highball	HAN/KLOSS/MI/ERY HOUR	Plutonian Nights	LIAP SINK/ DEAD AIR	Soul Tree/ Earwax
The Chill-Out Room		AURAL TENTACLES				

VENUS FLYTRAP'S LOVE DEN alt.

10:00PM-12:00AM Join Greg in the love den for a cocktail. We'll hear retro stuff, groovy jazz, and thicker stuff too. See you here ... and bring some ice.

AURAL TENTACLES 12:00AM-VERY LATE

Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised. Ambient, ethnic, funk, pop, dance, punk, electronic, synth, blues, and unusual rock.

WEDNESDAYS

SUBURBAN JUNGLE 7:00-9:00AM

A perfect blend of the sublime and absurd, with your refined and exotic hosts Jack Velvet and Carmen Chia.

BOTH SIDES 10:00AM-12:00PM

Jose Luis discusses free trade and other issues in the Americas.

LOVE SUCKS 12:00-2:00PM

Music at work. [Cut up mixed genres — eclectic, electric included but not mandatory].

AUDIO SPROCKET 2:00-3:00PM

MOTORDADDY 3:00-5:00PM *eat, sleep, ride, listen to Motordaddy, repeat.*

BBC WORLDSERVICE 5:00-5:15PM

RACHEL'S SONG 5:15-6:00PM

Info on health and the environment. From recycling and conservation projects to diet, health, and consumption and sustainability in the urban context.

SOLID STATE alt. 6:00-7:30PM

Featuring the latest in techno, trance, acid and progressive house. Spotlights on local artists, ticket giveaways, & live performances. Hosted by M-Pah.

AND SOMETIMES WHY alt. 7:30-9:00PM

barbata morning, the make-up, cat power, sushi ... these are a few of our love-dwelling things. la la!

MARY TYLER MOORE SHOW alt. 7:30-9:00PM

Girl music of all shapes and sizes.

FOUR OASIS 9:00-10:30PM

Now 90 minutes of folk fun in the middle of your week. Featuring the latest local and international releases in folk/world music, phone interviews, in-studio guests and more. Requests always welcomed!

STRAIGHT OUTTA JALLUNDHAR 10:30PM-12:00AM

Let DJ's Jindwa and Bindwa immerse you in radio-active Bhungral "Chakkh de phutay." Listen to all our favourite Punjabi tunes — remixes and originals. Braavaah!

HANSKLOSS MISERY HOUR 12:00-4:00AM

Mix of most depressing, unheard and unlistenable melodies, tunes and voices.

THURSDAYS

RADIO ELLINIKATHIKO 6:30-8:30

AM Wake up to the sounds of Greece with Elena and Niko.

REEL MUSIC 8:30-10:00AM

Soundtracks and classical.

FLIBUSTER 10:00-11:30AM

Part accordion-tinged musical meanderings, part experimental weirdness, with a little bad hill blood thrown in for good measure. This show is a genuine treat.

CANADIAN LUNCH 11:30AM-1:00PM

From Torino to Gander,

Biffin Island to Portage La Prairie. The all-Canadian soundtrack for your midday snack!

STEVE & MIKE 1:00-2:00PM

Cashing the boys' club in the pit. Hard and fast, heavy and slow. Listen to it, baby. [hardcore].

ONOMATOPOEIA 2:00-3:00PM

Comix.

THE UNHEARD MUSIC 3:00-5:00PM

Meet the unheard where the unheard and the hordes of hardly heard are heard, courtesy of host Dale Sawyer. Heard up! New music, independent bands.

BBC WORLDSERVICE 5:00-5:30PM

ENTERTAINMENT DESK alt. 5:30-6:00PM

Movie reviews and criticism.

OUT FOR KICKS 6:00-7:30PM

No Birkenstocks, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris B.

ON AIR WITH GREASED HAIR 7:30-9:00PM

Roots of rock & roll.

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM

Local muzak from 9. Live bands from 10-11.

SLIPPERY SLOT alt. 11:00PM-1:00AM

One step beyond logic.

PLUTONIAN NIGHTS 1:00-4:00AM

Late night vinyl. Occasional skips. Cheers.

FRIDAYS

CAUGHT IN THE RED 6:30-8:00AM

Gossip rock and other things.

ONE LOVE 8:30-10:00AM

Anything and everything from the wonderful world of music, as long as harmonies can be sung, and the melodies be heard.

SKA-T'S SCENE-K DRIVE! 10:00AM-12:00PM

Listen in to win a date with one of the co-hosts! [We're not telling which one!]

THESE ARE THE BREAKS 12:00-2:00PM

DJ Splice brings you a flipped up, freaked out, full-on, funktified, sample heavy beat-in trip, focusing on anything with breakbeats, be it old school hip-hop jams, fresh drum and bass jump-ups, downtempo experimental trip-hop tracks, cold chillin' 70's soul cuts or crazy-ass white label electrofunk. Versatile at any style.

LITTLE TWIN STARS 2:00-3:30PM

Underground, experimental, indie and women. Jacuzzi space rock at its finest.

NARDWUAR THE HUMAN SERVICE PRESENTS ... 3:30-4:00PM

NOIZ 4:00-5:00PM. selfitled.

BBC WORLDSERVICE 5:00-5:30PM

FAR EAST SIDE SOUNDS alt. 6:00-9:00PM

Sounds of the transpacific underground, from west java to east Detroit. Sound system operator, Don Glow.

AFRICAN RHYTHMS alt. 6:00-9:00PM

David "love" Jones brings you the best new and old jazz, soul, Latin, samba, bossa & African music from around the world.

HOMELESS 9:00PM-12:00AM

The original live mixed dance program in Vancouver. Hosted by DJ Noah, the main focus of the show is techno, but also includes some trance, acid, tribal, etc. Guest DJ's, interviews, retrospectives, giveaways, and more are part of the flavour of homebase.

LIMP SINK alt. 12:00-6:00AM

Tobias' Paradigm Shift (Rant, phone-in and kiss your mother with the

guests)

DEAD AIR alt. 12:00AM-LATE

Exceptionally interesting girl talk.

SATURDAYS

THE SATURDAY EDGE 8:00AM-12:00PM

Music you won't hear anywhere else, studio guests, new releases, British comedy sketches, folk music calendar, and ticket giveaways. 8-9AM: African/World roots. 9AM-12PM: Celtic music and performances.

ON THE CORNER 12:00-1:00PM

POWERCHORD 1:00-3:00PM

Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Rattlehead and Metal Ron do the damage.

LUCKY SCRATCH 3:00-5:00PM

From backwoods delta low-down slide to urban harp honks, crooners and tunesters in the blue degree. Blues and blues roots with your hosts Anna and Al.

RADIO FREE AMERICA 6:00-8:00PM

Join host Dave Emory and colleague Nip Tuck for some extraordinary political research guaranteed to make you think. Originally broadcast on KJFC [Los Altos, Cal.].

LIVE! AT THE HI-HAT! alt. 10:00PM-1:00AM

"Live!—shows and bands — admission \$6.00 — Performers are subject to change."

Maximum Soul.

PIPEDREAMS alt. 10:00-1:00AM

SOUL TREE alt. 1:00AM-DAWN

EARWAX alt. 1:00AM-DAWN

"Little bit of drum, bit of bass and a whole lot of noise." Late-night radio soundclash destined to last you hard. Zine features, phot experimental chunes, and the occasional turntable symphony. "Money, we'll rock you on 'til the break of dawn."—G. Smiley

CiTR
101.9 FM

W H O M
H O W

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Third Time's the Charm plays your...

POPULAR Favorites



every tuesday morning
9³⁰ to 11³⁰ AM

on CiTR 101.9FM

Datebook



WHAT'S HAPPENING IN ROCTOBER

FRI OCT 2 Steve Riley & Mamou Playboys; Ray Condo & His Rhythms@Railway; Diane Schuur, Maynard Ferguson@King Cat Theatre, Seattle

SAT 3 Royal Trux, Zena Guerrilla, Ampie@Starfish; Fear of Drinking@South Hill Candy Shop

SUN 4 Voodoo Glowskulls, The Criminals, Diabloneros@Starfish; Rehab Rock: Helen's Motor, Speedbump, Wayside@Purple Onion Cabaret; Scrambled Angst: an evening of spoken word and music, presented by the Really Awful Poets@Sugar Refinery (8pm); Canadian Music Competitions Showcase Concert@Vancouver Playhouse; Dano Suzuki & Michael Karoli (from Canada), James Plotkin@Fenix, Seattle

MON 5 Snowpuppy, Grandaddy@Starfish; Swingin' in the Pit (Pub, UBC)

TUE 6 CTR PRESENTS SHINDIG: GRADIENT PROFILE, FORECASTS FAREWELL, JET SET@Railway; Juliana Hatfield@Starfish; Hard Rubber Orchestra@Capilano College Performing Arts Theatre; Jennifer Gibson@Chazz's Coffee Cantina (4523 E. Hastings, Burnaby); Agnostic Front@RKCNDY, Seattle

WED 7 Royal Grand Prix, Maow@Railway; Jim Cuddy Band@Richard's on Richards

THUR 8 Damien Azriel@Naom

FRI 9 Harvey Danger, Action Slacks, Death Cab for Cutie@Starfish

SAT 10 Fantastic Plastic Machine@Chameleon; Neko Case, The Sadies@Starfish; The Shademoes@Virgin Megastore (9:30pm)

SUN 11 Promise Ring, Jets to Brazil, Pedro the Lion@Starfish; Angelique Kidjo@Richard's on Richards

MON 12 Queens of the Stone Age, Monster Voodoo Machine@Starfish; Swingin' in the Pit (Pub, UBC)

TUE 13 CTR PRESENTS SHINDIG: FEIST, FULL SKETCH, TIEFISHER@Railway; Reflections from a Cinematic Cesspool book launch screening@Blinding Light

WED 14 No Fun@Railway; Reflections from a Cinematic Cesspool book launch screening@Blinding Light; Portrait of Jennie, Duel in the Sun@Pacific Cinematheque; The Make-Up, ICU, Starlight Desperation@RKCNDY, Seattle

THUR 15 Cat Power, Iren Brothers, Kimmie@Starfish; Liquid Soul@Richard's on Richards; BYOB@Blinding Light; Portrait of Jennie, Duet in the Sun@Pacific Cinematheque

FRI 16 The Make-Up, Blonde Redhead, Tricky Woe@Starfish; Grapes of Wrath@Railway; Duke Ellington Orchestra@Massey Thea-

SUBMISSIONS TO DATEBOOK ARE FREE!
TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK." DEADLINE FOR THE NOVEMBER ISSUE IS OCTOBER 18TH!

tre; Euro Underground@Blinding Light

SAT 17 The Good Jacker's Pop Is Us! Dixies' Death Pool, Evan Symons, Capozzi Park, Clover Honey@Anza Club; Bob Mould, Varnaline [EARLY SHOW]@Starfish; Fantomas [LATE SHOW]@Starfish; Grapes of Wrath@Railway; Euro Underground@Blinding Light

SUN 18 Die Sterne@Starfish; Bang on a Can All-Stars (performing Brian Eno's *Music for Airports*)@Arts Club Theatre; Euro Underground@Blinding Light; A Man and a Woman, Therese@Pacific Cinematheque

MON 19 Swingin' in the Pit (Pub, UBC); Portrait of Jennie, Duet in the Sun@Pacific Cinematheque

TUE 20 CTR PRESENTS SHINDIG: FRIDGE ART TIARA, PEPPERSANDS, STATIONA@Railway; Buried in Light: films by Jim Cohen@Blinding Light

WED 21 C.O.P. Radio Alumni Party@Starfish; Buried in Light: films by Jim Cohen@Blinding Light

THUR 22 Sinead Lohan, Jude@Starfish

FRI 23 Bughouse Five@Railway; Happy Goes to Town@Blinding Light; Ma Saison Preferée, Le Dossier 51@Pacific Cinematheque; Murder City Devils, Blood Brothers, Black Market Babies, Cigarettes@RKCNDY, Seattle

SAT 24 Southern Culture on the Skids@Starfish; Happy Goes to Town@Blinding Light; Ma Saison Preferée, Le Dossier 51@Pacific Cinematheque

SUN 25 Soullly@Palladium; Charles McPherson Quartet@Starfish; Happy Goes to Town@Blinding Light

MON 26 Grinls with Guitars, Sandy Schafel, Connie Samuels, Neuman/Weaver, Parker/Snyder Trio@Railway; Swingin' in the Pit (Pub, UBC); Dracula's Daughter, Son of Dracula@Pacific Cinematheque

TUE 27 CTR PRESENTS SHINDIG: DISGUSTEENS, SOME DUCKS, SWANK O'HARA@Railway; CTR PRESENTS: THE JON SPENCER BLUES EXPLOSION, ADD N TO X@Rage; Money Mark, Buffalo Daughter@Sonar; King of Super 8: John Porner in person@Blinding Light

WED 28 King of Super 8: John Porner in person@Blinding Light

THUR 29 Beauticians, Thermo@Railway; Cinecows presents: Boys to Men@Blinding Light; The Vampire Loves, Countess of Dracula@Pacific Cinematheque

FRI 30 Search for the moon: Halloween costume howl w/ Alpha Ya Ya Diello, Aldante Inferno, Necropolis@Starfish; Mary Chapin Carpenter@Queen Elizabeth Theatre; The Fantastic Planet@Blinding Light; Twins of Evil, The Hunger@Pacific Cinematheque

SAT 31 Arches of Loaf, Greaser Lagoon, Tricky Woe@Starfish; WOW! Halloween Masquerade Ball with special guests@Railway; Parade of the Lost Souls@Grandview Park; The Fantastic Planet@Blinding Light; Cronos, The Addiction@Pacific Cinematheque

NOV 2 CTR PRESENTS SHINDIG: SILOPHAGE, KICK IN THE EYE, TRAILER PARK; Firewater, PW Long@Starfish

SPECIAL EVENTS

MONSTER SHOW
TWENTY-EIGHT LOCAL ARTISTS EXHIBIT THEIR MONSTROUS WORKS AT THE BRICKYARD'S 2ND ANNUAL MONSTER SHOW, OCT. 14-NOV. 3. FEATURING ART BY I BRAINEATER, ATOMOS, KEN GERBERICK, JORGE CHIU, & MORE!

VANCOUVER INTERNATIONAL WRITERS' (& READERS) FESTIVAL
MORE THAN 60 GUEST AUTHORS FROM ACROSS CANADA AND AROUND THE WORLD WILL TAKE PART IN THIS ANNUAL LITERARY FESTIVAL, OCT. 21-25. FOR MORE INFO, CALL 681.6330

PARADE OF THE LOST SOULS
FOR YOUR HALLOWEEN PARTY'N', WE RECOMMEND PUBLIC DREAMS SOCIETY'S PARADE OF THE LOST SOULS, A DAY OF THE DEAD PROCESSION IN THE COMMERCIAL DRIVE NEIGHBOURHOOD. IT BEGINS IN GRANDVIEW PARK AT 7PM AND CONCLUDES AT THE BRITANNIA FOOTBALL OVAL. VOLUNTEERS ARE NEEDED! CALL 879.8611

AND COMING SOON: AN EVENING WITH COMBUSTIBLE EDISON, NOV. 5, STARFISH; SON VOIT, NOV. 7, STARFISH; TIME FLIES WORKSHOPS, NOV. 5-7, WESTERN FRONT

VENUES • BARS • THEATERS • RESTAURANTS • RECORD STORES

The Abyss 315 E. Broadway (side entrance)	488 6219	Hollywood Theatre 3123 W. Broadway (Kitsilano)	738 3211	Russian Hall 600 Campbell (Chinatown)	874 6200
Anderson's Restaurant (Jazz on the Creek)	684 3777	Hot Jazz Society 2120 Main (Mt. Pleasant)	873 4131	Scratch Records 109 W. Cordova (Gastown)	687 6355
Anzo Club 3 W. 8th (Mount Pleasant)	876 7128	It's A Secret 1221 Granville St. (downtown)	688 7755	Seyliah Hall 605 Mountain Hwy (North Van)	
Arts Hotline	684 2787	Jericho Arts Centre 1600 Discovery (Pt. Grey)	224 8007	Shadblott Centre for the Arts 6450 Deer Lake Ave. (Bby)	291 6864
Backs 217 W. Hastings (at Cambie)	689 7734	Jupiter Cafe & Billiards 1216 (near Deman St)		Singles Going Steady 3296 Main (at 17th)	876 9233
Basslight Lounge 1585 Johnston (Granville Island)	687 1354	La Quena 1111 Commercial (the Drive)	251 6626	Sonar 66 Water (Gastown)	683 6695
Black Sheep Books 2742 W. 4th (at MacDonnell)	732 5067	The Lotus Club 455 Abbott (Gastown)	685 7777	Southhill Candy Shop 4198 Main (at 26th)	876 7463
Blinding Light	878 3688	lucky's 3972 Main	875 9858	Squish'd Knish 4470 Main (at 29th)	879 9017
The Brickyard 315 Carroll St.	685 3978	Luv-A-Fair 1275 Seymour (downtown)	685 3288	The Space 316 Hastings (downtown)	
Cafe Doo Soles 2096 Commercial (the Drive)	254 1195	Mus 1320 Richards (downtown)	685 3288	Starfish Room 1055 Homer (downtown)	682 4171
Cafe Vieux Montreal 317 E. Broadway (Mount Pleasant)	873 1331	Maximum Blues Pub 1176 Granville (downtown)	688 8701	Starlight Cinema 935 Denman (West End)	689 0096
Caprice Theatre 965 Granville (Granville Mall)	683 6099	Medialuna 1926 W. Broadway		Station Street Arts Centre 930 Station (at Main)	688 3312
Celebrities 1022 Davie (at Burrard)	689 3180	Minoru Pavilion 7191 Granville (Richmond)		St. Regis Hotel 602 Dunsinuir (downtown)	
Cellar Jazz Cafe 3611 W. Broadway (downstairs)	738 1959	Moan Bae Gallery 231 Carroll St. (gastown)		Stone Temple Cabbage 1082 Granville St. (downtown)	488 1333
Chamelson Urban Lounge 801 W. Georgia (Downtown)	669 0806	Naom Restaurant 2724 W. 4th Ave (Kitsilano)		Sugar Refinery 1115 Granville (downtown)	683 2004
Chan Centre for the Performing Arts 6265 Crescent Rd (UBC)		Old American Pub 928 Main (downtown)	608 0913	Theatre E 254 E. Hastings (Chinatown)	681 8915
Club Mardi Gras 398 Richards St.	687 5007	Orpheum Theatre Smith & Seymour (downtown)	738 7151	Underbird Ent. Centre 120 W. 16th St. (In. Van)	988 2473
CN Imax Theatre 999 Canada Place	682 4629	Pacific Cinematheque 1131 Howe (downtown)	682 3291	Vancouver E. Cultural Centre 1895 Venables (at Victoria)	254 9578
Columbia Hotel 303 Columbia (at Cordova)	682 4629	Palladium (formerly Gateway) 1250 Richards (downtown)	688 3456	Vancouver Little Theatre 3102 Main (Mt. Pleasant)	876 4165
Commodore Lanes 838 Granville (Granville Mall)	681 1531	Paradise 27 Church (New West)	525 0371	Vancouver Press Club 2215 Granville (S. Granville)	738 7015
Cordova Cafe 307 Cordova (Gastown)	683 5637	Paradise Cinema 919 Granville (Granville Mall)	681 1732	Varsity Theatre 4375 W. 10th (Point Grey)	222 2235
Denman Place Cinema 1030 Denman (West End)	683 2201	Park Theatre 3440 Cambie (South Vancouver)	876 2747	Verly/Washout 1020 Granville (downtown)	872 2999
Don. Sun Yat-Sen Garden Main Hall 578 Carroll St.	662 3202	Piccadilly Pub 630 W. Pender (at Seymour)	682 3221	Vine In Studios 1965 Main (Mt. Pleasant)	872 8337
DVB 515 Davie (downtown)	682 4388	Pitt Gallery 317 W. Hastings (downtown)	681 6740	Virgin Mega Store 718 Burrard (at Robson)	669 2289
Firehall Arts Centre 80 E. Cordova (at Main)	689 0926	Playa Theatre 881 Granville (Granville Mall)	685 7050	Vogue Theatre 918 Granville (Granville Mall)	331 7909
Food Not Bombs Vancouver	872 6719	Purple Onion 15 Water St. (gastown)	602 9442	Waterfront Front 1405 Anderson (Granville Is.)	685 6217
Frederic Wood Theatre [UBC]	822 2678	Queen Elizabeth Theatre Hamilton & Georgia	665 3050	Western Front (303 E. 8th Ave)	876 9343
Garage Pub 2889 E. Hastings (downtown)	822 9364	Raffels Lounge 1221 Granville (downtown)	473 1593	Whip Gallery 209 E. 6th Ave (at Main)	874 4687
Gastown Theatre 36 Powell (Gastown)	684 9364	The Rage 750 Pacific Blvd. South (Place of Nations)	685 5585	W.I.S.E. Hall 1882 Adair (the Drive)	254 5858
The Gate 1176 Granville (downtown)	688 8701	Railway Club 579 Dunsinuir (at Seymour)	681 1625	Women In Print 3566 W. 4th (Kitsilano)	732 4128
The Good Jacker 225 E. Broadway (at Main)	872 6655	Richard's On Richards 1036 Richards (downtown)	687 6974	Yale Blues Pub 1300 Granville (downtown)	681 9253
The Grind Gallery 4124 Main (Mt. Pleasant)	322 6057	Ridge Cinema 3131 Arbutus (at 16th Ave.)	738 6311	Zulu Records 1869 W. 4th (Kitsilano)	738 3232

This is not punk, this is not ska, THIS IS WAR!!

Voodoo Glow Skulls

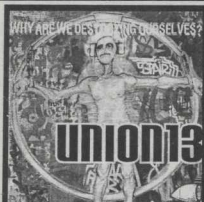


Catch Voodoo Glow Skulls LIVE at the
Starfish Room on October 4th
Go pick up their new album "Band Geek
Mafia"

"Hardcore punk and third wave ska collide on Band Geek Mafia. On "Human Pinata" and "Hit a Guy With Glasses" Voodoo Glow Skulls add a wicked sense of humour to this lively mayhem. Stay on the dance floor - if you can!... *Regina Leader Post*

"Actually, this band is kind of good, they sound like Fishbone after they were ska (but before they sucked) or maybe a less metal version of the Bosstones.... *..Stylus*

Check out these brand new releases coming out soon on Epitaph
and Hellcat Records

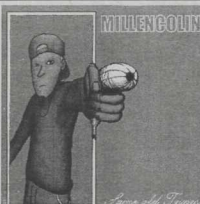
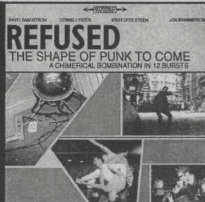


UNION13 is back with a new album, *Why Are We Destroying Ourselves?* A remarkable follow up to their debut, *East Los Presents*. This album combines the old school hardcore power with late 80's straight edge sound. MINOR THREAT meets GORILLA BISCUITS with political undertones and Chicano roots. Catch them on tour this fall.

IN STORES October 20th

A ground breaking hardcore album. If it is hardcore. On *THE SHAPE OF PUNK TO COME*, REFUSED throws emotionally charged political lyrics into a musical montage. They combine too many styles of music to list. This breakthrough record will challenge the boundaries of modern punk/hardcore music. Catch them on tour this fall.

IN STORES Oct. 27th



RE-RELEASE OF THEIR CLASSIC FIRST FULL-LENGTH ALBUM, SAME OLD TUNES. CLASSIC MILLENCOLIN SOUND WITH CATCHY LYRICS. MILLENCOLIN IS THE GREATEST SWEDISH BAND OF ALL TIME. THIS ALBUM CROSSES MELODIC PUNK WITH CATCHY SKA. ONE OF THE MOST DRIVING AND POWERFUL POP PUNK ALBUMS OF ALL TIME. A MUST FOR ANY MILLENCOLIN FAN.
OCT. 6TH

STRAIGHT FROM EUROPE COME I AGAINST I. HEADCLEANER IS PRODUCED BY BILL STEVENSON OF THE LEGENDARY SO CAL PUNK OUTFIT, THE DESCENDENTS. CATCHY, MELODIC PUNK SONGS THAT WILL REMIND YOU OF ANOTHER CLASSIC EPITAPH BAND, BAD RELIGION. THIS IS THEIR FIRST EPITAPH RELEASE AND WILL SOON BECOME A CLASSIC.

IN STORES OCT. 6TH



Also out Now!!

Straight Faced "Conditioned"
Agnostic Front "Something's Gotta Give"

COMING SOON
ON HELLCAT!!

The Slackers - "The Question" (October 20)
Choking Victim - "No Gods/No Managers" (October 20)



SEAM The Pace Is Glacial CD/LP

Seamy Park's

SEAM gets faster and more pop oriented with each album. Surprisingly this corresponds to Park's general mood and life self-appraisal. Perhaps "glacial" refers to his ice covered past, now finally thawed. Whatever the cause, we're happy to hear the outcome. Consistently great, moody guitar pop. Although their overall aesthetic remains — they are true to themselves, thank you very much — SEAM have never been so dynamic. Another Zulu top pick.

16³⁶ CD 12³⁶ LP

DJ SPOOKY Riddim Warfare CD

While deep thoughts still underwrite DJ SPOOKY's work, big beats and tuneful coherency are more central to this major label thesis. *Riddim Warfare* also brings him into properly hip-hop territory, with Kool Keith and Killah Priest adding da flavor. Still, hardly ever conventional, DJ SPOOKY also follows a multitude of vectors; playfully exploring the polyphony of lines of flight found ebbing in the rhizome. He's an odd cat, who else would supposedly thank Matthew Shipe, Ianis Xenakis, Brian Asanuni and Puff Daddy? This is the Subliminal Kids best work so far.

16³⁶ CD Avail. Oct. 6

MEAT BEAT MANIFESTO Actual Sounds And Voices CD

Jack Bangers has got some kind of magical relevancy. His unique hybrid style corresponds in weird sync with flickle permutations in popular culture. Maybe he's just synergistically fortunate. Nevertheless, on *Actual Sounds And Voices*, elements are drawn from the span of his long, idiosyncratic career. The result is a virtual foray through the boroughs of electronics. Better put on your dancing shoes.

16³⁶ CD

OTHER NEW TITLES!

DJ QBERT - Demolition Pumpkin Squeeze CD

CADALLAGA - Introducing CD/LP
JON SPENDER BLUES EXPLOSION - Talk About The Blues CD/EP/12inch (Avail. Oct. 6)

PEQRO THE LION - It's Hard To Find A Friend CD

GANGER - Hammock Style CD

MERCURY REV - Deserter Songs CD (Avail. Oct. 6)

PHOTEX - Form And Function CD/LP

ELVIS COSTELLO & BURT BACHARACH - Painting From Memory CD

PJ HARVEY - Is This Desire? CD/LP

SUNNY DAY REAL ESTATE - How It Feels CD/LP

TINDERSTICKS - Donkeys CD/LP

IRRESISTIBLE FORCE - It's Tomorrow Already CD/LP

MAING STREET PREACHERS - This Is My Truth Tell Me Yours CD/LP

SOUL COUGHING - I O So CD

HOVERCRAFT - Experiment Below CD

AMY RIGBY - Middle Sense CD

BUCK - Buck CD

CHEMICAL BROTHERS - Brothers Gonna Work It Out CD

KING MISSILE - III CD

SON VOLT Wide Swing Tremolo CD

On the follow-up to 1997's *Straightaways* and their third album in as many years, SON VOLT have come up with another intoxicating cast of worldly weary tales and timeless tonics. *Wide Swing* Tremolo is a whiskey bottle full of dusty road stories and screen door musings told with a warmth your guile won't soon forget. Songs to carry you down the streets that time walks.

16³⁶ CD Avail. Oct. 6

DAVID GRUBBS The Thicket CD/LP

With less grand scale and lyrical complexity than Jim O'Rourke's epic *Bad Timing*, DAVID GRUBBS' first post-Gastr Del Sol effort is pleasantly confident — it's a low-key charmer. And time spent in the famous Red Krayola corps has seemingly effected GRUBBS' songwriting style. But old fans will easily recognize the stylistic and thematic links to his past works. All in all, this is more good stuff from an old hand. Rumour has it, if you play *Bad Timing* and *The Thicket* at the same time, they sync up, becoming a final Gastr Del Sol masterpiece... just kidding.

16³⁶ CD 14³⁶ LP

ARCHERS OF LOAF White Trash Heroes CD

Amid rumours of an impending breakup, this consummate "indie-rock" outfit have delivered another dose of Chapel Hill riff rock! This much loved quartet know all the ingredients of fun, and bring their travelling rock show to Vancouver's Starfish Lion later this month. Drop by Zulu for a sneak sound of the action!

16³⁶ CD

HOWE GELB Hisser CD

After over twelve official

Giant Sand

albums, various

side projects and a self released bootleg or two, HOWE GELB has finally released a new solo album. Recorded inside the adobe walls of HOWE's Arizona home on a reel-to-reel four-track, *Hisser* draws its breath from an 1888 upright grand piano, a Salvation Army pump organ and a turn-of-the-century gut string guitar. Like a great desert flood, *Hisser* rises and recedes while the sun burns on and even the ghosts feel haunted.

16³⁶ CD

PINE VALLEY COSMONAUTS Salute The Majesty Of Bob Wills CD

On Chicago's Bloodshot

Records — "Home of Insurgent Country" — this alt-country super-group made of Mekons and Waco Brothers with help from J.D. Gilmour, Alejandro Escovedo, Neko Case, Robbie Fuels, Edith Frost and more, play the western swing and musical magic of American Country pioneer Bob Wills. Zulu is proud to present this archival treat for both seasoned ears and those ready for the "true heart of the country." Paint your wagon red, or any other colour and come on down.

16³⁶ CD



CAT POWER Moon Pix CD/LP

To those still unfamiliar, Chan Marshall is a captivating singer-songwriter, possessing a unique and haunted style and presence. Terms like folk or pop do not easily capture her brooding character. Instead, Marshall fits amongst famous intransigent loners like Nico, Smog and Nick Drake. Here, playing with sympathetic members of the Dirty Three, her thoughtful, beautiful songs are especially, strikingly tendered. Moon Pix is deeply moving.

16³⁶ CD 12³⁶ LP



MUDHONEY Tomorrow Hit Today CD/LP

The original grunge fuzz-busters are back with their trademark Big Muff '60s wail. Mark Arm and his Emerald City cohorts have made a wonderful new album full of boozing blues and rocking r'n'b riffs, all filtered through a shimmering curtain of hazy bass-o-matic, super reverb, Fender Mustang fuzz. Rewind time with this classic Northwest band who single-handedly sparked the Electro-Harmonics guitar pedal revival! We dig.

16³⁶ CD 12³⁶ LP

ICU Chotto Matte A Moment CD

ICU are gonna

be big, and for a good reason: Their fun

beats and live instrumentation plus scratch-

ing makes for a good time, pleasing, sweet

racket. As much into hip hop as they are

into indie rock or whatever, ICU have got a

clever pop sense, skillfully able to put odd

things together in cool ways. But really, ICU

are hard to simply characterize. Did we

mention that they're pals with Modest

Muse? ICU's DJ KO did the turntable work

for the *Lonesome Crowded West* album.

No kidding, they're stars in waiting.

16³⁶ CD

ZULU STAFF PICKS!

BRADY:

CAT POWER - Moon Pix
BELLE & SEBASTIAN - The Boy With The Arab Strap
GANGER - Hammock Style
BLONDE REDHEAD - In An Expression
EXHAUST - s/t
NINO CANAVARRO - Plux Cuba
LYTHOPS - Limes
PULLMAN - Turdles & Junkies
BOBBY CONN - Rise Up
ICU - Chotto Matte A Moment

CHRISTINE:

MAING STREET PREACHERS - This Is My Truth Tell Me Yours
PULP - Party Hard EP
DIVINE COMEDY - Fin De Siecle
MANSION - Six
DJ SPOOKY - Riddim Warfare
TINDERSTICKS - Donkeys 1992-1997
Various - EASY TEMPO VOL. 7
KENNICK - Get In
GOMEZ - Whippin' Riccidity EP
GORKY'S ZYGOTIC MYNCI - Gorky 5
ASH - Jesus Says EP

GRANT H:

Soundtrack - BUFFALO 66
Soundtrack - HIGH ART
CAT POWER - Moon Pix
CHURCH - Hologram of Basil
BELLE & SEBASTIAN - The Boy With The Arab Strap
LYLE LOVETT - Step Inside This House
LISA GERMANO - Slide
GANGER - Hammock Style

GRANT M:

HELLACOPTERS - Payin' The Dues
JAMES BROWN - Say It Live And Loud - Live In Dallas 08.26.68
Soundtrack - BUFFALO 66
BOBBY CONN - Rise Up
OTIS REDDING - Dreams To Remember - Anthology
SHOUDER TO THINK - First Love, Last Rites
TIED AND TICKED TIGHT - s/t
TINDERSTICKS - Donkeys 92-97
TRICKY WOO - The Enemy Is Real

SHAHARA:

THE SMUGGLERS - Growing Up Smuggler
THE DONNAS - s/t
MURDER CITY DEVILS - Empty
Bottles Broken Hearts
BOBBY CONN - Rise Up
JAD FAIR & YO LA TENGO - Strange But True

BEARD:

BEARD DICES - s/t
ICU - Chotto Matte A Moment
THE GOLDEN ZITRONEN - Dead School
Hamburg
BIS - Intendo

TRICKY WOO IN-STORE

5:00PM

FRIDAY OCT. 16

The new face of rock comes to us via Montreal touring lugeuge

full of New York Dolls and

Rocket From The Crypt records

- a bold youthfulness. The likes

that this store hasn't seen since

their last and much-ballyhoed

infernal blaze at the Starfish

Room. See them here and now

or regret your past, future and

present state of well-being.

KEVIN:

BEACH BOYS - Endless Harmony
THE DONNAS - s/t
THE MOPES - Low Down Bit
Sander
BETTIE SERVEERT - Plays Venin
Furs
NRBQ - You Gotta Be Loose
ELLIOT SMITH - XO

MIKO:

ASLERS SET - Terrible Things
Happen
CADIALLA - Introducing
CAT POWER - Moon Pix
AUTRECHRE - #5
Soundtrack - BUFFALO 66
MAGNETIC FIELDS - I Don't Believe
You 7-inch
ICU - Chotto Matte A Moment
BEEKEEPER - Ostrich

NIC:

BELLE & SEBASTIAN - The Boy With The Arab Strap
GANGER - Hammock Style
BOBBY CONN - Rise Up
MGWAL - 4 Satin EP
L.M. CONNORS - The Bridge
PINE VALLEY SEVEN - Rigging The Top Lights
BURGER/HN - Las Vegas
GORKY'S ZYGOTIC MYNCI - Gorky 5
PUSH - More You Becomes You

PAUL:

ATVIN - German Water
JAMES BROWN - Say It Live And Loud - Live In Dallas 08.26.68
Soundtrack - BUFFALO 66
BOBBY CONN - Rise Up
OTIS REDDING - Dreams To Remember - Anthology
SHOUDER TO THINK - First Love, Last Rites
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BOBBY CONN - Rise Up
JAD FAIR & YO LA TENGO - Strange But True



1869 W 4th Ave.
Vancouver, BC
V6J 1M4
tel 738.3232

STORE HOURS

Mon to Wed 10:30 - 7:00
Thurs and Fri 10:30 - 9:00
Sat 9:30 - 6:30
Sun 12:00 - 6:00